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ART. I.—*Curiosities of Literature. In Three Volumes.*
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THE life of a collector of biographical anecdotes and literary relics must be one of the pleasantest in the world, provided he have competent and independent means of support. Without undergoing the drudgery of authorship, (which one writer by profession has declared to be "worse than the occupation of a scavenger,") he wanders from library to library, and prying first into one curious work and then into another, he picks out with well-rewarded industry every little circumstance, or narrative, that may suit his purpose: he feels none of the oppression of those who have embarked in an extended undertaking, and who must apply all their learning and researches in that one direction; he has nothing to do but to amuse himself; "the stars have tasks, but he has none." He acquires a habit of skimming closely-printed pages, which even saves him the trouble of reading; and with a sort of instinct, he pitches upon such parts of a work as suit his purpose. He keeps a portfolio, in which he deposits his scraps alphabetically; and at stated times, when his collection is sufficiently large, he arranges them in subjects, strings them together by connecting paragraphs, and amuses the world with what has delighted himself.

An individual who thus occupies his time has, besides, the satisfaction of believing that it has not been wasted: not, indeed, that he is under an illusion of immortality, like Perceval Stockdale, but that he is not in the unfortunate situation of Dr. Cole, who having devoted his life to making collections for his *Athenæ Cantabrigienses*, died in the conviction that all his labours had been misapplied, and that he had been an unprofitable member of society: * the collector of anecdotes of men and books has however the pleasure of knowing that his publications will be read; and that, independently

* Two individuals whose biography has been detailed by Mr. D'Israeli.

of the entertainment they will afford, (which in itself is a great gain,) they will be useful as an assemblage of particulars not elsewhere so easily to be found; and though he does not pretend to give much that is original, he is saving those who do, a great deal of labour in hunting over the volumes to which he has resorted.

We do not mean to say that the above is precisely the character of Mr. D'Israeli, the author of the *Curiosities of Literature*, a third volume of which has just been published, and is now under review; on the contrary, though not a man of very high talent, or of very original mind, he has more of both than usually falls to the share of mere collectors, and his taste upon subjects of poetry and *belles lettres* is generally correct, and frequently refined: he is also well informed in the lighter departments of literature, though the variety and extended nature of his pursuits has, perhaps, prevented him from becoming entitled to the epithet of learned: his error is in the attempt to shew himself *omnis Minervæ homo*, which sometimes occasions him to be superficial upon topics where even a respectable degree of knowledge is not of very difficult acquisition. His style is generally easy and fluent—running, indeed, sometimes with too great facility, without depth or energy. We think this a just estimate of the agreeable author before us, after the perusal of the works he has put forth, which congregate more entertaining and useful particulars of the lives of men of note, and especially of those connected with letters, than are to be found elsewhere in so small a circuit; in his *Calamities and Quarrels of Authors*, he has so arranged and systematized his materials, as to make them amount to ingenious and well-contrasted pieces of biography: these works fully illustrate what we have above said of the delight which even a man less gifted than Mr. D'Israeli may take in the hunt for anecdotes and curiosities; and the author himself appears to have taken so much pleasure in writing them, that he could not fail of communicating some portion of it to his readers. This, indeed, is one secret why Mr. D'Israeli is a writer so universally approved.

His *Vindication of the Character of James I.*, which we reviewed in our Number for June last, was a work of more pretension than any other he has given to the world; but, for the reasons we then assigned, we do not think it a very successful historical effort, if such it may be called; and the opinions it records are quite at variance with those contained in the second volume of the work in our hands, in

which the "Royal Pedant" is certainly not treated with great respect;* perhaps Mr. D'Israeli's sense of justice on better acquaintance, has induced him to make amends, and to endeavour to establish, that King James was not only a poet, but a philosopher, and one of the first wits of that age of learning and genius.

The *Curiosities of Literature* may be considered as the unappropriated leavings of the various works above mentioned—such anecdotes as are usually comprised under the title of *Ana*, the notices of works not generally known, and the historical facts and critical observations the author has interspersed: we call these the unappropriated leavings, not to diminish their value, but in order to indicate their miscellaneous nature: such notes and memoranda as did not relate to any of the persons or subjects more systematically treated by him, the author has periodically thrown together in volumes, with some apposite connecting remarks; and though he "has picked up wit as pigeons pick up peas," he has not "dealt it forth again as Heaven doth please;" for he has taken considerable pains in the arrangement and discussion of the different topics. In this third volume the subjects are not quite so various and entertaining as in the two previous portions of the same work, but they are more original, as the writer became better informed, and he has been a great deal less indebted to foreign works for the intelligence supplied. We will furnish our readers with some extracts from the most curious and interesting parts of the work: the first part is occupied by a discussion upon pantomimic characters, and the *Commedie à Soggetto*, or *impromptu* plays of the Italians: from hence Mr. D'Israeli supplies a very useful note upon a passage in Massinger's *Emperor of the East*, and explains plausibly a circumstance regarding the English stage, upon which we have been hitherto in the dark.

"The pantomimic characters, and the extempore comedy of Italy, may have had some influence even on our own dramatic poets; this source has indeed escaped all notice; yet I incline to think it explains a difficult point in Massinger, which has baffled even the keen spirit of Mr. Gifford.

"A passage in Massinger bears a striking resemblance with one in Moliere's '*Malade Imaginaire*.' It is in '*The Emperor of the East*,' vol. iii. 317. The Quack, or '*Empiric's*' humorous notion is so closely that of Moliere's, that Mr. Gifford, agreeing with Mr.

* We refer to the edition of 1797, p. 324.

Gilchrist, 'finds it difficult to believe the coincidence accidental; but the greater difficulty is, to conceive that 'Massinger ever fell into Moliere's hands.' At that period, in the infancy of our literature, our native authors and our own language were as insulated as their country. It is more than probable that Massinger and Moliere had drawn from the same source—the Italian comedy. Massinger's 'Empiric,' as well as the acknowledged copy of Moliere's 'Medecin,' came from the 'Dottore' of the Italian comedy. The humour of these old Italian pantomimes was often as traditionally preserved as proverbs. Massinger was a student of Italian authors; and some of the lucky hits of their Theatre, which then consisted of nothing else but these burlesque comedies, might have circuitously reached the English bard; and six-and-thirty years afterwards the same traditional jests might have been gleaned by the Gallic one from the 'Dottore,' who was still repeating what he knew was sure of pleasing. Our theatres of the Elizabethan period seem to have had here the extempore comedy after the manner of the Italians: we surely possess one of these *Scenarios* in the remarkable 'Platts' which were accidentally discovered at Dulwich College, bearing every feature of an Italian *Scenario*. Steevens calls them '*a mysterious fragment of ancient stage-direction*'; and adds, that 'the paper describes a species of dramatic entertainment of which no memorial is preserved in any annals of the English stage. The commentators on Shakspeare appear not to have known the nature of these *Scenarios*. The 'Plat,' as it is called, is fairly written in a large hand, containing directions appointed to be stuck up near the prompter's station; and it has even an oblong hole in its centre, to admit of being suspended on a wooden peg. Particular scenes are barely ordered, and the names, or rather nick-names, of several of the players, appear in the most familiar manner, as they were known to their companions in the rude green-room of that day; such as 'Pigg, White and Black Dick and Sam, Little Will Barne, Jack Gregory, and the Red-Faced Fellow,' &c. Some of these 'Platts' are on solemn subjects, like the tragic pantomime; and in some appear 'Pantaloon and his man Peascod, with spectacles.' Steevens observes, that 'he met with no earlier example of the appearance of Pantaloon as a specific character on our stage;' and that this direction concerning 'the spectacles,' cannot fail to remind the reader of a celebrated passage in '*As You like it*,'

—The lean and slipped *Pantaloon*,
With *spectacles* on nose—

Perhaps, he adds, Shakspeare alludes to this personage, as habited in his own time. Can we doubt that this Pantaloon had come from the Italian Theatre, after what we have already said? Does not this confirm the conjecture, that there existed an intercourse between the Italian Theatre and our own? Further, Tarleton, the comedian, and others celebrated for their 'extemporal wit,' was the writer or inventor of one of those 'Platts.' Stowe records of one of our

actors that "he had a quick, delicate, refined, *extemporal* wit." And of another that "he had a wonderful, plentiful, pleasant, *extemporal* wit." These actors then, who were in the habit of exercising their impromptus, resembled those who performed in the unwritten comedies of the Italians." (39—42.)

The most interesting sketch of biography in this volume, is that of Chidiok Titchbourne, a name with which our readers are not, perhaps, familiar: he played an underpart in the conspiracy of Ballard and Babington against Queen Elizabeth, in 1586: Camden asserts that his was to have been the hand to commit the murder. He was a young Catholic, who espoused the cause of Mary Queen of Scots; he was of a very ancient family, and was induced to join in this plot, not because he had a hope of its success, but because his "dear friend" had united himself to the traitors. Mr. D'Israeli succeeds in interesting our feelings deeply for all the unhappy sufferers whose youth and ardour "more adapted them for lovers than for politicians," and several of whom, like Titchbourne, risked their lives and their fortunes because they could not allow their intimate associates to walk singly to destruction. Most of the important particulars relative to Chidiok Titchbourne are contained in his own pathetic address to the populace at his execution, preserved in the Harleian MS. There is no doubt of the authenticity of this curious document, and Camden states that "he moved the multitude to pity and commiseration of his case." It is as follows:—

"Countrymen, and my dear friends, you expect I should speak something; I am a bad orator, and my text is worse: It were in vain to enter into the discourse of the whole matter for which I am brought hither, for that it hath been revealed heretofore; let me be a warning to all young gentlemen especially *generosis adolescentulis*. I had a friend, and a dear friend, of whom I made no small account, *whose friendship hath brought me to this*; he told me the whole matter, I cannot deny, as they had laid it down to be done; but I always thought it impious, and denied to be a dealer in it; but the regard of my friend caused me to be a man in whom the old proverb was verified; I was silent, and so consented. Before this thing chanced, we lived together in most flourishing estate: Of whom went report in the *Strand*, *Fleet Street*, and elsewhere about *London*, but of *Babington* and *Titchbourn*? No threshold was of force to brave our entry. Thus we lived, and wanted nothing we could wish for; and God knows what less in my head than *matters of State*? Now give me leave to declare the miseries I sustained after I was acquainted with the action, wherein I may justly compare my estate

to that of Adam's who could not abstain *one thing forbidden*, to enjoy all other things the world could afford; the terror of conscience awaited me. After I considered the dangers wherein I was fallen, I went to Sir John Peters in Essex, and appointed my horses should meet me at London, intending to go down into the country. I came to London, and then heard that all was bewrayed; whereupon like Adam, we fled into the woods to hide ourselves. My dear countrymen, my sorrows may be your joy, yet mix your smiles with tears, and pity my case; *I am descended from a House, from two hundred years before the Conquest, never stained till this my misfortune. I have a wife and one child; my wife Agnes, my dear wife, and there's my grief—and six sisters left in my hand—my poor servants, I know, their master being taken, were dispersed; for all which I do most heartily grieve. I expected some favour, tho' I deserved nothing less, that the remainder of my years might in some sort have recompensed my former guilt; which seeing I have missed, let me now meditate on the joys I hope to enjoy.*" (p. 104—105.)

Mr. D'Israeli also introduces a letter from the wretched sufferer to his wife, giving a picture of repentant agony not less distressing, and a few verses, usually ascribed to Sir W. Raleigh, but which probably were composed by Titchbourne; we do not estimate their merit quite as highly as Mr. D'Israeli, but they are worth extracting.

"*Verses made by Chedioc Ticheborne of himself in the Tower, the night before he suffered death, who was executed in Lincolns Inn Fields for Treason, 1586.*

" ' My prime of youth is but a frost of cares,
My feast of joy is but a dish of pain,
My crop of corn is but a field of tares,
And all my goodes is but vain hope of gain.
The day is fled, and yet I saw no sun,
And now I live, and now my life is done!

" ' My spring is past, and yet it hath not sprung;
The fruit is dead, and yet the leaves are green,
My youth is past, and yet I am but young,
I saw the world, and yet I was not seen;
My thread is cut, and yet it is not spun,
And now I live, and now my life is done!

" ' I sought for death, and found it in the wombe;
I lookt for life, and yet it was a shade,
I trade the ground, and knew it was my tombe,
And now I die, and now I am but made.
The glass is full, and yet my glass is run;
And now I live, and now my life is done! "

To this succeeds a long article upon Queen Elizabeth and her Parliament, which, as it comprises little not already before the public in one shape or another, we were surprised to find among *Curiosities of Literature*; the same fault cannot however be stated against the anecdotes of Prince Henry, the eldest son of James I. who died in 1612 in his eighteenth year: the estimation in which he was held by his contemporaries, certainly does not exceed the admiration of Mr. D'Israeli, who asserts that had he lived "the days of Agincourt and Cressy would have been revived." The particulars of the childhood and youth of this "Prince of all princely virtues," the theme of all the great poets of the time, are new, and the importance of the person to which they relate gives them additional interest: in themselves, however they do not indicate much for the future, or warrant the conclusion at which our author arrives, and which we have above given; we will furnish a few specimens of these anecdotes: they are copied from a coeval MS. in the Harleian collection, written by a person who was constantly about the person of the young Prince.

"His martial character was perpetually discovering itself. When asked what instrument he liked best? he answered, 'a trumpet.' We are told that none of his age could dance with more grace, but that he never delighted in dancing; while he performed his heroical exercises with pride and delight, more particularly when before the King, the Constable of Castile, and other ambassadors. He was instructed by his master to handle and toss the pike, to march and hold himself in an affected style of stateliness, according to the martinetts of those days; but he soon rejected such petty and artificial fashions; yet to shew that his dislike arose from no want of skill in a trifling accomplishment, he would sometimes resume it only to laugh at it, and instantly return to his own natural demeanour. On one of these occasions one of these martinetts observing that they could never be good soldiers unless they always kept true order and measure in marching, 'What then must they do,' cried Henry, 'when they wade through a swift running water?' In all things freedom of action from his own native impulse, he preferred to the settled rules of his teachers; and when his physician told him that he rode too fast, he replied, 'Must I ride by rules of Physic?' When he was eating a cold capon in cold weather, the physician told him that was not meat for the weather. 'You may see, doctor,' said Henry, 'that my cook is no astronomer.' And when the same physician observing him eat cold and hot meat together, protested against it, 'I cannot mind that now,' said the royal boy facetiously, "though they should have run at tilt together in my belly." * * *

"Adam Newton appears to have filled his office as preceptor, with no servility to the cupricious fancies of the princely boy. Desirous, however, of cherishing the generous spirit and playful humour of Henry, his tutor encouraged a freedom of jesting with him, which appears to have been carried at times to a degree of momentary irritability on the side of the tutor, by the keen humour of the boy. While the royal pupil held his master in equal reverence and affection, the gaiety of his temper sometimes twitched the equability or the gravity of the preceptor. When Newton, wishing to set an example to the Prince in heroic exercises, one day practised the pike, and tossing it with such little skill as to have failed in the attempt, the young Prince telling him of his failure, Newton obviously lost his temper, observing, that 'to find fault was an evil humour.' 'Master, I take the humour of you.' 'It becomes not a Prince,' observed Newton. 'Then,' retorted the young Prince, 'doth it worse become a Prince's master?'—Some of these harmless bickerings are amusing. When his tutor, playing at shuffleboard with the Prince, blamed him for changing so often, and taking up a piece, threw it on the board, and missed his aim, the Prince smiling exclaimed, 'Well thrown, Master;' on which the tutor, a little vexed, said 'he would not strive with a Prince at shuffle board.' Henry observed, 'yet you gownsmen should be best at such exercises, which are not meet for men who are more stirring.' The tutor, a little irritated, said, 'I am meet for whipping of boys.' 'You vaunt then,' retorted the Prince, 'that which a ploughman or cart-driver can do better than you.' 'I can do more,' said the tutor, 'for I can govern foolish children.' On which the Prince, who, in his respect for his tutor, did not care to carry the jest farther, rose from table, and in a low voice to those near him said, 'he had need be a wise man that could do that.' * * *

"It was then the mode, when the King or the Prince travelled, to sleep with their suite at the houses of the nobility; and the loyalty and zeal of the host were usually displayed in the reception given to the royal guest. It happened that in one of these excursions the Prince's servants complained that they had been obliged to go to bed supperless, through the pinching parsimony of the house, which the little Prince at the time of hearing seemed to take no great notice of. The next morning the lady of the house, coming to pay her respects to him, she found him turning a volume that had many pictures in it; one of which was a painting of a company sitting at a banquet; this he shewed her. 'I invite you, Madam, to a feast.' 'To what feast?' she asked. 'To this feast,' said the boy. 'What, would your Highness give me but a painted feast? Fixing his eye on her, he said, 'No better, Madam, is found in this house.' There was a delicacy and greatness of spirit in this ingenious reprimand, far excelling the wit of a child." (p. 128—137.)

From a long and rather prosing article upon Diaries, we

shall extract nothing. Mr. D'Israeli is strenuous in recommending, both by example and argument, a practice which it is obvious he has followed; but we shall still retain our opinion that as they are ordinarily kept, (we of course speak not of such diaries as those of Clarendon or Selden) they seldom are better than gratifications of vanity and egotism at the expense of truth; they are often a salve of self-accusation with which men anoint their consciences, but never cure their crimes. Sometimes they are converted into refuges against the neglect of an ungrateful world, which the writer thinks does not estimate him at his true price, but are more frequently like the humorous specimen in the *Spectator*, mere effusions of self-important insignificance.

Mr. D'Israeli's remarks upon anagrams, acrostics, and echo verses are amusing, though he has not entered at all deeply into the antiquity of these sports of ingenuity: notwithstanding his acquaintance with Italian literature, he seems not to be aware that all three probably had their origin in that country; at least, echo verses were introduced into Italian pastorals some time before they reached England, which was perhaps about the middle of the reign of Elizabeth, though Mr. D'Israeli appears to have seen none much earlier than the civil war: they are to be found, however, in several of the tedious Arcadian pieces, so much in fashion before and about the year 1600.* Echo verses, however, were by no means confined to that period. Mr. D'Israeli quotes some of the date of 1642, and as the cleverest and most ingenious piece of the kind ever composed, we extract the following from MS. Harl. Plut. 7, vi. which seems to have escaped research. It was probably made during the protectorate of Cromwell.

AN ECHO.

"What want'st thou, that thou art in this sad taking?

A king.

What made him first remove hence his residing?

Siding.

Did any here deny him satisfaction?

Faction.

Tell me wherein the strength of faction lyes?

On lyes.

What didst thou when the King left his Parliament?

Lament.

* One is introduced into a very rare play called *The Cobler's Prophesy*, by R. Wilson, 1594, which has nothing do with pastoral life.

What terms wouldst give to gain his company?

Any.

What wouldst thou do if here thou mightst behold him?

Hold him.

But wouldst thou serve him with thy best endeavour?

Ever.

But if he comes not, what becomes of London?

Undone."

Mr. D'Israeli is very violent in his attack upon acrostics, though it would not be difficult to produce many written by the most admired poets of the Elizabethan and later periods; they are to the full as difficult and more pleasing than anagrams, which only consist of the mechanical transposition of the letters of a name, and which our author highly praises, probably because he discovered in Camden's Remains some favourable examples.

In his comparison between ancient and modern Saturnalia; he omits to notice one important point of resemblance which is certainly striking; he tells us, that among the Romans at this season of disorder, in December, the slaves were allowed an equality with their masters, and that "rank was decided by a lottery;" but when assimilating it to our Christmas festivities, he omits to observe upon the clear origin of drawing King and Queen from this practice of deciding rank by lottery during the ancient Saturnalia: that this is the fact, curious as it may seem, is further shewn by what Mr. D'Israeli afterwards states of the amusements of our Inns of Court, and other places, at this joyous time, on the authority of Dugdale's *Origines Juridicales*, from whence it appears, that at an early date certain grotesque names, with mock authority, were assigned to particular persons joining in the sports.

The two essays (if they may be so termed) upon the Licensers of the Press and upon the History of the Stage during the Interregnum, though they have tempting titles, are remarkably uninteresting: the article upon the harmless madmen, who in the reign of Elizabeth and James, wandered about the country, and were called *Tom o' Bedlams*, and upon which Shakspeare built his character of Edgar in "King Lear," is learned and amusing: it besides illustrates very satisfactorily one of the characters of our great dramatist, not hitherto well understood, notwithstanding all the labours of Steevens, Malone, Warburton, and all the &c. of commentators.

"Bethlem Hospital formed, in its original institution, a contracted and penurious charity; its governors soon discovered that the me-

Atropolis furnished them with more lunatics than they had calculated on; they also required from the friends of the patients a weekly stipend, besides clothing. It is a melancholy fact to record in the history of human nature, that when one of their original regulations prescribed that persons who put in patients should provide their clothes, it was soon observed that the poor lunatics were frequently perishing, by the omission of this slight duty from those former friends; so soon forgotten were they whom none found it an interest to recollect. They were obliged to open contributions to provide a wardrobe.

"In consequence of the limited resources of the hospital, they relieved the establishment by frequently discharging patients whose cure might be very equivocal. Harmless lunatics thrown thus into the world, often without a single friend, wandered about the country, chaunting wild ditties, and wearing a fantastical dress to attract the notice of the charitable, on whose alms they lived. They had a kind of *costume*, which I find described by Randle Holme, in a curious and extraordinary work.

" 'The Bedlam has a long staff, and a cow or ox horn by his side; his clothing fantastic and ridiculous; for being a madman, he is madly decked and dressed all over with rubins (ribbands), feathers, cuttings of cloth, and what not, to make him seem a madman, or one distracted, when he is no other than a wandering and dissembeling knave.' This writer here points out one of the grievances resulting from licensing even harmless lunatics to roam about the country; for a set of pretended madmen called 'Abram men,' (a cant term for certain sturdy rogues,) concealed themselves in their *costume*, covered the country, and pleaded the privileged denomination when detected in their depredations." * * * (p. 354—355.)

"I have now to explain something in the character of Edgar in *Leam*, on which the commentators seem to have ingeniously blundered, from an imperfect knowledge of the character Edgar personates.

"Edgar, in wandering about the country, for a safe disguise assumes the character of these *Tom o' Bedlams*; he thus closes one of his distracted speeches, 'Poor Tom, *Thy horn is dry!*' On this Johnson is content to inform us, that 'men that begged under pretence of lunacy used formerly to carry a horn, and blow it through the streets.' This is no explanation of Edgar's allusion to the *dryness* of his horn. Steevens adds a fanciful note, that Edgar alludes to a proverbial expression, *Thy horn is dry*, designed to express that a man had said all he could say; and further, Steevens supposes that Edgar speaks these words *aside*; as if he had been quite weary of *Tom o' Bedlam's part*, and could not keep it up any longer. The reasons of all this conjectural criticism are a curious illustration of perverse ingenuity. Aubrey's manuscript note has shewn us that the Bedlam's horn was also a *drinking-horn*, and Edgar closes his speech in the perfection of the assumed character, and not as one who had grown weary of it, by making the mendicant lunatic desirous of departing from a hearth, to march, as he cries,

'to wakes' and fairs, and market-towns—Poor Tom! thy horn is dry!' as more likely places to solicit alms; and he is thinking of his *drink-money*, when he cries that '*his horn is dry.*'" (p. 358—359.)

This last explanation is certainly accurate; but Mr. D'Israeli is as clearly in an error when he says that Shakspeare's Edgar occasioned the numerous ballads which were circulated over the country, and were supposed to be sung by these Toms o' Bedlam, or Abraham-men. Our poet puts scraps of some of the ballads into the mouth of Edgar, and there is decisive proof that others were in existence before Shakspeare produced his tragedy.

We regret that we cannot devote more space to our review of this volume, which, as a whole, is very ingeniously and entertainingly put together: though it consists of the crumbs and scraps of literature, Mr. D'Israeli has shewn himself skilful in collecting and hashing them up so as to convert them into a very palatable repast, without much of the usual *sauce piquante* of gossip, scandal, and court intrigue.

ART. II.—*An Historical and Architectural Essay relating to Redcliffe Church, Bristol; illustrated with Plans, Views, and Architectural Details, including an Account of the Monuments, and Anecdotes of the Eminent Persons interred within its Walls: also, an Essay on the Life and Character of Thos. Chatterton. By J. BRITTON, F.S.A. 4to. pp. 40. London, Longman and Co. 1813.*

The History and Antiquities of the Cathedral Church of Salisbury; illustrated with a series of Engravings of Views, Elevations, Plans, and Details, of that Edifice; also Etchings of the Ancient Monuments and Sculpture: including Biographical Anecdotes of the Bishops, and of other Eminent Persons connected with the Church. By J. BRITTON, F.S.A. 4to. pp. 113. London, Longman and Co. 1814.

The History and Antiquities of the See and Cathedral Church of Norwich; illustrated with a series of Engravings, of Views, Elevations, Plans, and Details of the Architecture of the Edifice: including Biographical Anecdotes of the Bishops, and of other Eminent Persons connected with the Church. By JOHN BRITTON, F. S. A. 4to. pp. 89. London, Longman and Co. 1816.

IF these elegant works have not been before noticed in our Review, the omission is not to be ascribed to insensibi-

lity to their merits, but to the difficulty of rendering these productions entertaining or instructive to our readers. the illustration of which so much depends upon the fidelity and skill of the artist.

It is not necessary that we should at this time examine into the doctrine of Hogarth, whether the beauty of proportion in architecture be to be ascribed to the expression of fitness, and not to any original capacity in the forms themselves, to excite the emotion of beauty; it will be enough for our purpose if we supply some general remarks on Saxon and Gothic architecture, as referable to the subjects contained in these publications.

It has frequently been supposed, that the class of buildings to which we now direct our attention is destitute of orders, rules, and proportions; that, unlike the Grecian or Roman, it has no acknowledged distinctions; and that, in short, it is a mass of human labour, in which no regular art is consulted, but the whole is consigned to the determination of caprice and fancy. It might be sufficient to observe, in answer to such remarks, that the consistency which appears in these structures ought to rescue the architects from such an accusation; but we will endeavour to reply more particularly to the objection.

The general characteristics of Gothic architecture are, the numerous prominences and buttresses, the lofty spires and pinnacles, the large and ramified windows, the ornamental niches and sculptured saints, the delicate lace-work of the fretted roofs, and, in the later edifices of this style, the profusion of ornament lavished indiscriminately over the whole building. The peculiar characteristics are, the small clustered pillars, and the pointed arches formed from the segments of two intersecting circles.

On this latter three orders have been grounded, which, if not as distinct from each other as those of Grecian architecture, have their respective members, ornaments, and proportions; although the degree of angle formed by the pointed arch constitutes the essential and characteristic distinction. Of these three orders, the following specimens or examples have been produced, with which many of our readers will be acquainted. The east end of Canterbury Cathedral, which was built at the close of the twelfth century, is almost wholly in the pointed style, and is esteemed to be the most perfect specimen of it extant of so remote a date. This is the first order.—The second is the interior of York Minster, the erection of which is re-

ferred to the fourteenth century. Here every part is ornamented, but the decoration is no where redundant; and so subservient is rendered its embellishments to utility, that it is said of it, "no spectator who has eyes to see, and a soul to feel, would wish a single ornament in the Minster nave to be removed or altered."—Still less pointed than the preceding, is a building which all our London students have the daily opportunity of examining: we refer to Henry the Seventh's Chapel, in Westminster Abbey; the distinguishing features of which are magnificence, ingenuity, and delicacy; and so powerful is the impression of this florid style upon some spectators, that earthly hands seem to them to be unworthy of it, and it is described as "knit together by the fingers of angels." This is the third order.

We shall endeavour to refer some of these general principles to the subjects to which the author has directed our attention; and we shall be enabled to do it with the more advantage, because those he has chosen afford specimens of all the varieties in Saxon and Gothic structures. His description of the building to which the first work relates, is as follows.

"In the Church of Redcliffe the architect has manifested both genius and science. Its design has some traits of novelty, and its execution is founded on geometrical principles. Though its ornaments, and some of the parts are similar in many other churches, yet the whole is unique; and it may be justly called a grand, and truly interesting specimen of the architecture of the age in which it was erected. Loftiness, lightness, and variety, are its marked characteristics. Every part, both internally and externally, is charged with ornaments; is enriched with sculpture, and architectural embellishments: but these are not so prominent and obtrusive as in the gorgeous chapels of King's College at Cambridge, and of Henry the Seventh at Westminster."

"Built on the side of shelving ground, it was necessary to have a flight of many steps from the level on the north, to the pavement of the church, which is still below the surface of the cemetery, on the south. A fine and very picturesque feature is thus produced; and the same elevated site, confers on the tower and church a lofty and imposing aspect." (p. 8—9.)

Twelve prints display the forms and architectural peculiarities of nearly the whole edifice. The two first are devoted to the ground-plot; five are applied to the exterior, and five to the interior of the church. Whatever uniformity there might have been in the original plan, that scheme has been abandoned, and with it that correspondence in the

style which is indispensable in architectural beauty. The foundation of the older part is ascribed to Simon de Burton, who was mayor of Bristol in the year 1304 and 1305; a date when much more purity in building prevailed than we are here enabled to discover. Nothing can be more disgusting than the view of the north porch, erected at this period; it exposes all the lumber, without any of the grace of the Gothic style; preserving, however, the distinction of the acute angles, which had then been adopted.

The second work is devoted to the history and antiquities of Salisbury Cathedral. On the 28th of April, 1220, the foundation was laid; but the person who performed this ceremony, and the particulars relating to it, are not satisfactorily explained. Our author gives the following account:—

"The origin and the time of building Salisbury Cathedral having been already stated, it now remains for me to describe and define the peculiarities of the edifice, to point out its character as a whole, and to particularise it in detail. This church is remarkable as being the most uniform, regular, and systematic in its arrangement and architecture of any ancient cathedrals in England; and in this respect is also contradistinguished to those on the Continent: for whilst all the others consist of dissimilar, and often heterogeneous parts and styles, that of Salisbury is almost wholly of one species, and of one era of execution. It appears not only to have been constructed from one original design, but to have remained to the present day, nearly in the state it was left by its builders; at least we do not readily perceive any very discordant additions, or serious and palpable dilapidations. Hence consistency and harmony are its characteristics; and from this cause the architectural antiquary must view it with admiration, and investigate its execution with satisfaction, and even with pleasure." (p. 65.)

We have a further description of its component parts.

"The whole of this cathedral may be said to consist of six distinct and separate portions or members.—1. The body of the church:—2. The tower and spire:—3. The cloister:—4. The north porch:—5. The chapter-house:—and, 6. The chantries and monuments. Each of these has a peculiar and positive character and appropriation, and each is contradistinguished to the others by marked forms, and dissimilarity in style and ornament. The church consists internally of a nave, with two lateral aisles; a large transept, with an eastern aisle branching off from the tower; a smaller transept, with an aisle east of the former; a choir, with lateral aisles; a space east of the choir, and a lady chapel at the east end. On the north side of the church is a large porch, with a room over it; and rising from

the intersection of the principal transept with the nave is a lofty tower and spire. South of the church is a square cloister, with a library over half of the eastern side: a chapter-house; a consistory court; and an octangular apartment, called the muniment-room." (p. 66.)

Salisbury Cathedral has an advantage not common with the great churches of England, it is detached from all extraneous and degrading objects, and is thus laid open to the examination of the spectator; it is rendered easy of access from several different points of view, and may be inspected by the draughtsman, and studied by the architect from numerous situations which advantageously display the proportions, the beauty, and general effect of the whole.

In the reign of Henry the 3d, the circular arch and massive column were wholly laid aside, and to this time the erection of Salisbury Cathedral is to be ascribed. It was probably finished about 1258, or a little more than 40 years after the accession of that prince. Sir Christopher Wren says of it, that it "may be justly accounted one of the best patterns of architecture in the age wherein it was built." There are many differences of opinion as to the style, merely because the proper classification is not preserved, some writers denominating all our ancient architecture, without any distinction of round or pointed arches, Gothic, while others apply the term only to the latter. Thus Bentham, in his Essay, says, that "the Cathedral of Salisbury consists entirely of that style, which is now called (though I think improperly) Gothic;" and Grose, in his Essay, asserts, that "the present Cathedral of Salisbury is entirely in the Gothic style." It is observed, that Wharton in dividing the edifices, of which we are speaking, into the absolute Gothic, the ornamental Gothic, and the florid Gothic, "excludes the beautiful and highly pointed Cathedral of Salisbury from holding a place in any of his classes."

In reference to the three works before us, it may be convenient to explain Wharton's notion of these variations in the forms of ecclesiastical structures. The absolute Gothic, or that which is free from all Saxon mixture, he considers to have begun with the ramified windows after the year 1300; these were divided into several lights, and branched out at the top into a multiplicity of whimsical shapes. But at that period, besides the alteration in the windows, more ornament in the vaulting and other parts was introduced. Of that fashion, he supposes the body of Winchester Cathe-

dral will afford the most accurate idea; but this edifice, which was built by William of Wickham, was not raised until about the year 1390, nearly a century after the date he mentions, and subsequent to the erection of St. Mary's Church at Warwick, which he admits was begun, at least, before the improvements at Winchester. The date he gives for the commencement of St. Mary's is 1341, and for the completion, 1395. An old poem called "*Pierce the Plowman's Creede*," written, perhaps, before Chaucer's description of the "*House of Fame*," describes the embellishments known at that time.

"Than I munte me forth the Minstre for to knowen,
And awayted a woon, wonderly well ybild;
With arches on everich half, and bellyche ycorven,
With crochetes in corneres, with knottes of gold;
Wyd windowes ywrought, ywritten full thicke."

The ornamental Gothic, Wharton refers to the reign of Edward III., and its full confirmation to about the year 1441, when the chapel of King's College, at Cambridge, was erected. We had, a few years before, the innovations beautifully displayed in the Divinity School at Oxford, of which the foundation was laid in 1427.

The florid style, he says, distinguishes itself by an exuberance of decoration, by roofs having the most delicate fret-work, expressed in stone, and by a certain lightness of finishing, as in the roof of the choir of Gloucester,* where it is thrown, like a web of embroidery, over the whole Saxon vaulting.

Such are the distinctions of this writer. Dr. Milner, to whose classification we have before alluded, considers that his first order, that of the most acute arch, was perfected before the conclusion of the 12th century, and that this order continued till near the close of the 13th. His second order, or that of the perfect, or equilateral arch, he dates from this latter period to the middle of the 15th century; and his third order, that of the obtuse arch, from the middle of the 15th to the middle of the 16th century, when he says, the style itself was exploded, and a great proportion

* Built about the year 1470. The words of the inscription on the inside of the arch by which we enter the choir are remarkable.

"Hoc quod DIGESTUM specularis, opusque POLIUM,
Tullii hæc ex opere Seabrooke abbate iubente."

The tower was built at the same time. The Lady's Chapel soon after, about 1490.

of the most beautiful specimens of it were destroyed. Of the first he considers the whole of Salisbury Cathedral, and he observes that the order is characterized till near the latter part of the 12th century, chiefly by its acute arch, (its pillars and other members being frequently Saxon;) but after its complete formation, not only by the narrowness and acuteness of its arch, but also by its detached slender shafts; its groining of simple intersecting ribs, its plain pediments without crotches or side pinnacles, and its windows, which are either destitute of mullions, or have only a simple bisecting mullion, with a single or a triple trefoil, quatrefoil, or other flower, at the head of them."

Before we quit this volume, it is our duty as well as our inclination to state that the engravings of this beautiful subject are executed in a manner, in some degree worthy of it, and we particularly recommend to the attention of the artist, the view of the north porch, and of the nave looking east, contained in the Plates 4 and 20, yet, where each is to be so much admired, we reluctantly select any, lest we should appear to do injustice to the talent displayed in the remainder.

From this magnificent specimen we somewhat reluctantly turn to the Cathedral Church of Norwich, the history and antiquities of which are the subjects of the last of these productions, but it is convenient to notice it, as it affords the opportunity of attending to a description of English ecclesiastical architecture to which we have not, in our previous observations, applied ourselves.

"As a specimen," says the Author, "of ancient Anglo-Norman architecture the Cathedral Church of Norwich is highly curious and interesting; and more particularly so from some peculiarities of form and ornament. Raised under the dynasty of Norman kings and Norman prelates, we naturally expect to find some similitude to the churches and architecture of Normandy; and hence we are also justified in using the term Norman, rather than Saxon or gothic, as designative of the prevailing style of this edifice.

"The whole church now consists of a nave, with two lateral aisles; a north and south transept, without aisles or columns; a choir, occupying part of the nave and area under the tower; an unoccupied space east of the choir; and a chancel, with side aisles continued round the semicircular east end:—a chapel, of two compartments and of very singular form at the south-east angle of the church; and a corresponding chapel at the north-east angle: a square chapel, branching from the south aisle of the choir; a small chapel, with semicircular east end, on the east side of the north transept; a tower and spire, rising from the intersection of the tran-

sept with the choir and nave; and a cloister, nearly perfect, on the south side of the church." (p. 27.)

"The earliest part of the present church, begun about the reign of William Rufus, still retains its cumbrous and massive character; and the same style is continued through the nave, although raised in the reign of Henry I. This seems to have been done to preserve uniformity in the whole building." (p. 28.)

"The whole body of the cathedral, including the tower, may be said to consist of Norman architecture, except the upper tier of windows of the choir, and the whole vaulting of the church; yet a small fragment of a column and arch against the east end of the tower show that the same design of Norman windows, as in the upper part of the nave, originally continued round the choir, prior to the insertion of the large windows, erected by Bishop Goldwell." (p. 29.)

It is not our design to examine whether the author be correct in using the term Norman, rather than Saxon or Gothic, as applied to this structure, further than to explain a few particulars with regard to Norman architecture, on which there is a vast deal of information given by the Society of Antiquaries, of which Mr. Britton is a member, in the twelfth volume of their *Archæologia*.

The churches before the Norman conquest were of timber, and of very mean construction.* William the 1st built more than thirty monasteries when he had established himself on the throne, and among these are the Abbeys of Battle and Selby. The style then used is the same we see in the finely executed engravings of this work, consisting of round arches, round-headed windows, and round massy pillars, with a capital and base in rude imitation of the Grecian manner. This is the genuine Saxon style, and it prevailed prior to the Norman invasion: but the Normans enlarged the scale, and improved the materials.† Of this style, besides Norwich Cathedral, many specimens may be mentioned, and among these, the Transept of Winchester Cathedral, built in 1080; the nave of Gloucester Cathedral,

* But there were some exceptions, and among these is St. Peter's, in York, which is described as a spacious and magnificent fabric of stone, founded A. D. 627, by King Edwin, soon after he was baptized. "Mox ut baptisma consecutus est (Edwinnus) majorem et augustiorem de lapide fabricare curavit basilicam." Bedæ Hist. Eccl. lib. ii. cap. 14. Another is the church at Lincoln, built by Paulinus on the conversion of Blacca, the Governor of that city. "In qua civitate et ecclesiam operis egregii de lapide fecit." Bedæ Hist. ut suprà.

† "Angli parvis et abjectis domibus totos sumptus absumebant. Franci et Normanni amplius et superbis edificiis modicas expensas agunt." Dom. ingentia Edificia, &c. Malm. l. iii. De Reg. p. 102.

in 1100, and the two towers of Exeter Cathedral, in 1112 : all constructed between the reigns of the Conqueror and his youngest son the first Henry. One indication of this style, however, we do not observe in Norwich Cathedral, and the exclusion of which is a peculiarity distinguishing it from other contemporary edifices ; we refer to a circular series of zigzag sculpture applied to arches generally, and especially to the facing of porticoes, as in the north entrance to Peterborough Cathedral. We observe here the three windows, as in the view of the tower which became subsequently familiar in the Gothic style, but in this earlier example, the centre light is not higher than its neighbours, and the windows do not approach each other closely, which was the taste of the architect as early as the year 1200.

Norwich Cathedral is one of those structures surmounted by spires, and we ought to have remarked when the uniformity in the plan of that of Salisbury was adverted to by our author, that it appears, from a late survey of Salisbury by Price, as well as other proofs, that its spire was not included in the plan of the builder, and was added many years after the church was completed. The spire of Norwich Cathedral was finished about 1278.* Wharton is of opinion that the notion of a spire was brought from the east, where erections of this kind were among the fashionable ornaments of the mosques, and where pyramidal structures were common ; but Sir Christopher Wren had said, that the Gothic method " affected steeples, though the Saracens themselves used cupolas."† He further says, that the architects of this period thought height the greatest magnificence. " Few stones," he observes, " were used but what a man might carry up a ladder on his back, from scaffold to scaffold, though they had pullies and spoked wheels upon occasion ; but having rejected cornices, they had no need of great engines. Stone upon stone was easily piled up to great heights ; therefore the pride of their work was in pinnacles and steeples. The Gothic way carried all their mouldings perpendicular, so that," he adds, " they had nothing else to do but to spire up all they could."‡ Wren was, however, much more learned in Roman, than in Gothic architecture, and he has been confuted in many of

* Bentham remarks, that one of the earliest spires we have any account of, is that of old St. Paul's, finished in the year 1222. He adds, " It was, I think, of timber, covered with lead." See also Stowe's Survey of London, page 639. edit. 1754.

† Wren's Parentalia, p. 305.

his opinions with regard to the latter by subsequent writers, who have almost exclusively devoted their attention to this curious and interesting enquiry.

We shall make only one additional remark on the Norman style, as applied to Norwich Cathedral. According to this manner, there were no pinnacles or spires constituting the minor ornaments of the church, but which form the principal embellishment of what is now called the Gothic. It is true that an exception may be made as to some small figures we occasionally meet with over the door-ways; such as that of Bishop Herebert Losiry, in Plate 10, represented over the door in the view of the North Transept of the Cathedral; and there is another figure of our Saviour of the same kind, over one of the south doors at Ely. The niches and statuary that appear in Plates 23 and 24 of this work, (the former of which exhibit a most beautiful specimen of the Gothic,) are not to be considered as exceptions, these structures forming no part of the cathedral. The first is the view of the Erpingham Gate-house from the west, built about 1400, and named from Sir Thos. Erpingham under the following circumstances. The worthy knight had adopted the principles of Wickliffe, which exciting great indignation in the minds of the bishop and the monks of this church, the ecclesiastics caused his arrest and commitment to prison, and afterwards compelled him to build the present gate-house as an atonement for his heresy, and as a durable monument of the authority of the priesthood. The other is a view of the west front of St. Ethelbert's or St. Albert's gate-house and chapel, which is a building that appears to have been erected as an atonement for the injury done to the cathedral and its gates in the great insurrection of 1272. Here we have a series of blank niches, and a statue in the centre, with pediments and crockets, which our author ascribes to the style and age of Edward I. There were originally four loop-holes or windows suited to the missiles of the time, but which are now closed up. In the spandril of the great arch is described, in basso relievo, a warrior armed with a sword and round shield, attacking a dragon.

Such are the observations that occur to us on the productions of this kind with which Mr. Britton has supplied the public. His next publication is to be the *History and Antiquities of Winchester Cathedral*, which he says will be embellished with thirty engravings, from the drawings by Blore; and they are to display almost every portion and

member of the building, in order to shew the various peculiarities in architecture and ornament of the age in which the structure was raised. This is to be followed by a like account of York Cathedral, illustrated by between thirty and forty views, plans, and elevations, from a series of elaborate drawings, produced by the united talents of Blore and Mackenzie. It may deserve remark, that the tracery work, which was invented about the time of Edward I., is among the beautiful decorations both of the Cathedrals of Winchester and York; but in other respects they do not partake of that gorgeous or florid style, which was commenced in the reign of Henry VI. and terminated in that of Henry VIII., on the discontinuance—or the explosion, as Dr. Milner has it, of the pointed order. We shall be very happy to meet Mr. Britton again when those works make their appearance; and in the mean time to express ourselves strongly, but justly in his favour, we wish him all the success he deserves in such undertakings.

While we advert with approbation to the attention that is paid to these gigantic monuments of antiquity, we cannot avoid condemning the senseless imitation of them in villas and cottages, which has become the fashion of the present day. It is one of the canons of architecture, that every building should be suited to its destination; but what suitability can there be between a structure devoted to public worship, and a house raised for private accommodation? The ancient Gothic was well adapted to the rough uncultivated age in which it was invented, and the purpose was to produce the effect of grandeur, the emotion which has in such matters the most powerful operation on the mind, and the largeness of the building greatly conduced to this purpose; but in a dwelling we must have regularity and proportion, which never deceive the eye by making objects appear larger than they really are. Yet size, contributing as it does to grandeur generally, is not always productive of the strongest feeling: Addison supposes that the majesty displayed in one of the statues of Alexander by Lysippus, although no bigger than life, would awaken the sensibility more than if, according to the proposal of Phidias, Mount Athos had been cut into the figure of the hero, with a river in one hand and a city in the other.

A house beneath the rank of a palace admits of little variety of form; and in such a building, a writer of accurate judgment and refined taste has said, there is no instance of internal convenience being adapted to external regularity.

"The unwearied propensity to make a house regular, as well as convenient, forces the architect in some articles to sacrifice convenience to regularity, and in others, regularity to convenience; and accordingly the house turns out neither regular nor convenient."

If we attempt to notice the numerous distinctions between the different kinds of structure under the known laws of architecture, we shall discover that there can be no limit to the absurdity of this fashionable imitation. A parallelopipedon for a dwelling, ought to be on the larger base; for a Gothic tower, on the smaller. The steps and door of a church ought to be wide, to admit the egress of a multitude; those of a house of much more contracted dimensions. The size of the windows in a Gothic cathedral is to be accommodated to that obscurity which so materially assists the solemn effect; but in a house, the size of the windows ought to be comparatively large and proportioned to the room and its purposes, and if they do not convey light to every corner, it is unequally illuminated, which is a great deformity. In these churches you have, on account of their altitude, double rows of windows, but the space between the rows is always gloomy. A lofty apartment, which cannot be served by a single row, ought to be lighted from the roof. In Gothic edifices, cross-lights are admitted, which in a house are extremely offensive.

The imitation of what is considered as the ornamental part of Gothic churches would be still more absurd; and we do not mean to say that architecture is in so degraded a state as to become a slavish copy in this particular. We do not recollect to have seen niches with images on the external front; we have not noticed the clustered column, or the lightness and frivolity of carved work, inconsistently opposed to the firmness and solidity of the pedestal; yet we do not pretend to anticipate to what new extravagances the passion of the times may give birth, and we have therefore again submitted a very few observations on the humiliation of this useful and beautiful art to the attention of the public—a liberty which has been before candidly allowed to us, when Grecian, not Gothic architecture, devolved under our review *

* Vide Crit. Rev. of Stewart's *Antiq. of Athens*, vol. iv. for May, 1816, p. 517.

ART. III.—*Eccentricities of Edinburgh: containing Poems entitled, A Lamentation to Scotch Booksellers; Fire, or the Sun Poker; Mr. Champernonne; The Luminous Historian, or Learning in Love; London Rurality, or Miss Bunn and Mrs. Bunt.* By GEORGE COLMAN the Younger. 12mo. pp. 106. Edinburgh, Ballantyne and Co.; London, Longman and Co.

WHY these pieces are called *Eccentricities of Edinburgh*, rather than *Eccentricities of Masulipatam*, or any other place, however remote or unconnected with the subjects treated of, we know not: not one of the tales has the slightest relation to the natives or manners of Scotland; and even the humorous author's ingenuity could make out no connection between his productions and the city from whence their title is derived, than that they were published by an Edinburgh bookseller. It is no great eccentricity in our times, to see the works of English writers purchased on the other side of the Tweed. The name, however, is not of much importance; only our readers must not suppose that it has any thing to do with the book, or that it gives the least information regarding its contents.

Goldsmith, speaking of "merry Whiteford," says, rather uncandidly perhaps, that for his sake he fain would admit, "that a Scot might have *humour*, he had almost said *wit*." We are not inclined to go quite so far with respect to these *Scottish Eccentricities*, as they are misnamed; for though they possess humour, very little wit has been engaged in their composition: we use the word humour here in its general sense, to denote that sort of quality which bears about the same relation to wit, that boxing does to fencing, and not in its proper and almost forgotten meaning—individual peculiarities, those characteristics that distinguish one man from another. The term humour is now understood as a sort of low wit, one degree above punning, which is the mere exercise of ingenuity, and ninety degrees below what has not been defined, but is to be found most conspicuously among the writers of the time of Charles II., who had the faculty of so gaily adorning the worst vices, as to hide their most hideous deformities. In this respect, wit and humour are especially distinguishable; for while the first (to use the language of a great master) "makes vice tolerable, by removing half its grossness," by refining, or putting out of sight what is disgusting; the last very often consists in ren-

dering obtrusive and prominent what the first endeavours to conceal. Neither wit nor humour are, however, exclusively confined to these provinces: a man may of course be a wit without employing it to undermine virtue, and though the nature of humour be to degenerate into coarseness, it does not necessarily do so, any more than a person of vulgar inclinations must be perpetually engaged in low and degrading pursuits. The confounding of these two terms has often made a man pass for a great wit, who was only gifted with but little delicacy, a competent share of quickness, and a strong love for the ludicrous.

Of humour Mr. Colman has a sufficient proportion; but notwithstanding the opinion generally entertained of him, we shall venture to assert, that with true wit he is but scantily provided, and we think the manner in which he employs his talents is an evidence in our favour. In a sort of preface to the small volume before us, he states that "this kind of *metre-mongery* can scarcely be reckoned a branch of his professed business," and he adds, that "his chief pursuit is dramattick composition." We admit that his pieces for the stage have been tolerably successful, but we deny that they have any portion of the originality or character that belong to wit, and some of them have been positively stolen, plot and persons, from the French, without the slightest acknowledgement.* We apprehend that Mr. Colman will not rest his dramatic character (of which it seems he is desirous here to remind the reader, not having produced even a farce for some years,) upon such a performance as the *Mountaineers*. Perhaps because his father was a scholar and a dramatist of deserved reputation, "George Colman the Younger, Esq." may imagine he has that wit and fame by inheritance, and that he has only to put in his claim to "dramatic composition," being considered "his professed business," and that that claim will be allowed without enquiry. In the composition of his *Poetical Vagaries*, a good deal of humour was certainly concerned, but it was accompanied with quite an equal portion of grossness, and the writer did not pretend to any originality in the invention of his stories; one of them, that of the *Two Friars*, had been told often and better before, particularly by Heywood the poet, in his "*History of Women*," where he introduces several laughable incidents that never occurred to Mr.

* "We Fly by Night, or Long Stories," is nothing but a translation of "*Les Conteurs ou les deux Postes*."

Colman. The tales in the volume before us are equally old and even more known ; therefore if there be not some novelty in the manner of telling them, they are good for nothing ; we are not disposed, however, to deny that some are laughable, and that the pleasure we receive is chiefly derived from the humourous style in which they are narrated. They are introduced by "a Lamentation to Scotch Booksellers," who had purchased his work, which runs over the names of most of the Northern Poets, from Ossian (alias Macpherson) down to Walter Scott. This is followed by the story of Prometheus and Pandora which is called, not very appropriately, "Fire, or the Sun-poker." There is nothing new in the fable, but on the whole, though too much at length, it is happily treated.—We quote as the best specimen from it, the description of the manufacture of Pandora, by Vulcan.

"Vulcan, who didn't like the job, said, 'damn her,
Fetch me my hammer;—

'Tis Jove's own order, so I'll set about her;
But 'tis, friend Mercury, my firm opinion
That Pluto, and the imps of his dominion,
Will not be very long without her.'

"And, now, the labouring bellows play'd,
The hammer beat, the anvil rung;
The Cyclops only know what stuff
Was work'd on by a God so rough,
To thump, and pommel into shape, a maid,
So tender, and so young.

"As Vulcan plied, with tuck'd up sleeves,
His arms, too sinewy to tire,
Close to the stithy stood the God of Thieves,
Watching the God of Fire.
So stands a robber, while the smith nails fast
The clinking shoe his horse has nearly cast.

"And oh! 'twas odd
To see whene'er the swarthy God
Had dealt a softer, or a lustier stroke,
How some new beauty he awoke!
How fair, and delicately fresh,
The rigid substance soften'd into flesh!
While here a limb, and there a feature came,
As he was manufacturing the Dame.

"Seen, a luxuriant, heaving bosom rose,
To Mercury's agreeable surprise;

Shortly, a hip was fashion'd,—now,—a nose,—
And, then, a pair of legs,—and, then,—a pair of eyes :

“ For, though expert in thunderbolts, and armour,
Vulcan, till now, had never made a Charmer ;
Wherefore, he went on, all the while,
In a most desultory style :
And, so confuse'd was the old Bellows-blower,
He left the face, by starts, and fits,
As soon as he had hammer'd a few hits,
To go and give another hammer, lower.

At last, in spite of bungling, and confusion,
The Work was coming near to a conclusion.
It dwindle'd into giving her a tat,—

And, then, a pat ;—
Making her, here and there, a little fatter,
And, sometimes, thumping her a little flatter ;
Till, having here increase'd, and there diminish'd her,
He gave her the last knock,—and finish'd her.”

“ Mr. Champernoune,” the title of the next story, merely consists of the description of a Beef-eater, who knelt behind two persons who were praying to Henry VIII. for some abbey-lands at the dissolution of the monasteries : Mr. Champernoune by thus joining in the request, unseen by the petitioners, obtained a third share of the grant made by the king. “ The Luminous Historian, or Learning in Love,” refers, as may be guessed, to the well known anecdote of Gibbon, and the fair Swiss, afterwards wife to Necker. The unwieldy scholar having journeyed far, and all up hill on foot, arrives at the lady's house, and the meeting, the previous conversation, and the whole scene having been minutely described, Mr. Colman proceeds as follows.

“ Eudoxus, squatting in a cushion'd chair,
Gave her that interesting glance which owns
A double feeling,—and would fain declare
The heart is full of love, the shoes of stones,
His tender sighs, inflating into groans,
Were debts, as in a partnership concern,
Due, jointly, both to Bosom and to Bones ;
And seem'd to say, ‘ Sweet Lady ! let me learn
• Whether in vain I ache, and pant, and grunt, and burn !”

“ In vain they question'd ;—for the Fair pursu'd
Her prattle, which on literature flow'd ;
Now chang'd her author, now her attitude,
And much more symmetry than learning show'd.

Eudoxus watch'd her features, while they glow'd,
Till passion burst his puffy bosom's bound ;
And, rescuing his cushion from it's load,
Flounc'd on his knees, appearing like a round
Large fillet of hot veal, just tumb'd on the ground.

" Could such a Lover be with scorn repuls'd ?
Oh, no !—disdain befitted not the case ;
And Agnes, at the sight, was so convuls'd,
That tears of laughter trick'd down her face.
Eudoxus felt his folly, and disgrace ;—
Look'd sheepish,—nett'd,—wish'd himself away ;—
And, thrice, he tried to quit his kneeling-place ;
But Fate, and Corpulency, seem'd to say,
Here's a Petitioner that must for ever pray ?

" *Mon Dieu !* said Agnes, ' what absurd distress !
' How long must you maintain this posture here ?
' Ah ! *that*,' he sigh'd, ' depends on the success
' Of your endeavours, more than mine, I fear.
' Get up I cannot, by myself, 'tis clear :—
' But, though my poor pretensions you despise,
' Full many a man is living, Lady dear !
' Whose talent, as a Lover, rather lies
' In readiness to kneel, than readiness to rise.'

" Again he strain'd, again he stuck like wax,
While Agnes tugg'd at him, in various ways ;
But he was heavier than the Income Tax,
And twenty times more difficult to raise.
She fear'd that Scandal would the story blaze ;
Yet, hopeless, rang the bell ;—the Servant came,
And eyed the prostrate Lover with amaze ;
Then heav'd upon his legs the Man whose name
Is lifted up so high by never-dying Fame.

" Eudoxus, fretted with the morn's romance,
Opined, while he was waddling to the plain,
Himself no wiser than that King of France
Who march'd up hill, and then march'd down again.
He found that he had striven against the grain ;
That suffering Love within his breast do lurk
Brought ' labour,' which by no means ' physick'd pain ;'
That Beauties, who on eminences perk,
Make Courtship, for the Fat, a very Up-hill Work."

The piece entitled " London Rurality ; or Miss Bunn and Mrs. Bunt," contains the correspondence of two ladies who lived next door to each other, *contiguas tenebre domos*, and who quarrelled on account of some unneighbourly nui-

sances of which one of them was guilty, and against which the other remonstrated. This is at once the best and the worst of these *Eccentricities*: the observations upon ridiculous cockney-retreats at Newington-Butts, Islington and other similar places, ("very rural but rather lonely," in the words of the play), are satirically humorous and entertaining, but the letters of the two ladies are full of the coarsest and most vulgar *double-entendres*. Other parts of this volume might be fairly objected to on the same ground, but this proof of the degenerating character of Mr. Colman's humour is the most offensive that has come under our observation. We select with pleasure a specimen from the introductory reflections which, as we have said, are in some respects superior to any thing else in the volume: it is an attempt in the manner of the poets of Queen Anne's time.

"Peace to each swain, who rural rapture owes,
As soon as past a Toll, and off the Stones!
Whose joy, if Buildings solid bliss bestow,
Cannot, for miles, an interruption know:—
Save when a gap, of some half dozen feet,
Just breaks the continuity of street;
Where the prig Architect, with *style* in view,
Has dole'd his houses forth, in two by two;
And rear'd a Row upon the plan, no doubt,
Of old men's jaws, with every third tooth out.
Or where, still greater lengths, in taste, to go,
He warps his tenements into a bow;
Nails a scant canvass, propt on slight deal sticks,
Nick-nam'd *Veranda*, to the first-floor bricks;
Before the whole, in one snug segment drawn,
Claps half a rood of turf he calls a lawn;
Then, chuckling at his lath-and-plaster bubble,
Dubs it the CRESCENT,—and the rents are double.

"Sometimes, indeed, an acre's breadth, half green,
And half strew'd o'er with rubbish, may be seen:
When, lo! a Board, with quadrilateral grace,
Stands, stiff, in the phenomenon of space;
Proposing, still, the neighbourhood's increase,
By—"Ground to Let upon a Building Lease."

"And, here and there, thrown back, a few yards deep,
Some *staring* Coxcombry pretends to *peep*;
Low pal'd in front, and shrubb'd, with laurels, in,
That, sometimes, flourish higher than your chin.
Here Modest Ostentation sticks a plate,
Or daubs Egyptian letters, on the gate,

Informing passengers 'tis 'Cowslip Cot,'
 Or 'Woodbine Lodge,' or 'Mr. Pummock's Grot.'
 Oh! why not, Vanity! since Dolts bestow
 Such names on Dog-holes, squeez'd out from a Row,
 The title of *Horn Hermitage* entail
 Upon the habitation of a snail?
 Why not inscribe ('twould answer quite as well)
 'Marine Pavilion' on an oyster-shell?"

We do not, perhaps, think industrious shop-keepers who during the week have been confined to their desks and counters, and retire out of the smoke and bustle on Sunday, quite fair objects of ridicule; but Mr. Colman may have some personal grounds for his enmity against tradesmen, though we suspect that he would have no objection to inhabit one of these *Cowslip Cots*, or *Woodbine Lodges*, provided it were out of the disagreeable and irksome neighbourhood of the *Borough Road* and *St. George's Fields*.

ART. IV.—*The Round Table; a Collection of Essays on Literature, Men, and Manners. By WM. HAZLITT.*
 2 vols. 12mo. Edinburg, Constable and Co.; London,
 Longman and Co. 1817.

THE plan upon which this series of periodical papers was originally started was, in some respects, not quite happy, and the result has been what might have been expected: there were to have been many contributors to the Round Table; many knights were to have broken lances within the lists, but only two engaged in the contest: Mr. Hazlitt has carried off the prize, and is the Arthur of the band: his arguments, like the armour of proof of the prince, could not be pierced; his pen, like the enchanted sword, could not be resisted; and his intellect, like the magic shield which threw a glorious light over the most obscure objects, secured him an easy triumph. This indeed was the great fault of the project at first formed,—that the Knights of the new Round Table, instead of being, as of old, "friends and companions sworn," in their very constitution would have been compelled to enter into a painful and unfriendly rivalry; and this doubtless was the reason why Mr. Hazlitt and Mr. Hunt, with a single exception, were the only supporters of the undertaking.

Of the fifty-two papers of which these volumes consist, Mr. Hunt only wrote twelve, many of which were not, in truth, like the rest, published in the *Examiner* newspaper,

but in a periodical work called *The Reflector*, which some years ago met with a much earlier death than was merited by the general talent with which it was conducted. Mr. Hunt also wrote the two introductory numbers, and some others upon trivial subjects, such as Washerwomen, the Night-Mare, &c.; but having very slightly contributed to the character which the Round Table has acquired, we shall not think it necessary to go out of our way to criticise effusions that were scarcely intended for serious consideration.

The other forty papers by Mr. Hazlitt display a degree of original thinking, a shrewdness of observation, and a depth of critical acumen, that seemed quite out of their place in a newspaper, and ill assorted with the materials of which it was ordinarily composed: after the perusal of a few flippant observations on the politics of the day, or a detail of paltry accidents and petty offences, the reader was not at all prepared for the enjoyment, or even perhaps for the understanding, of some of the articles under the title of the Round Table, where profound reflection, ingenious argument, and happy illustration, vied with each other. It has often been asked, more particularly since this design was first taken in hand, why such periodical papers were not published separately, as in the days of the *Spectator* or the *Tatler*?—and the ready answer has always been, that the success would not repay the expense, and for several reasons: in the first place, the *Spectator*, the *Tatler*, and other works of that description, have acquired so complete a hold of public opinion, that any attempt to equal them, or even to follow their steps, would now be treated as the height of presumptuousness. It might be very well, some thought, to have a letter now and then in a newspaper, which people might or might not read at their pleasure, and which, by being so accompanied, might force truth and reason upon a few even without their knowledge and against their will; yet a grave attempt at imitation of what was so highly revered, however little understood, would never be tolerated: in the eyes of many it would be deemed a sort of literary blasphemy to assert that Addison, Steele, or even Dr. Johnson could be rivalled by writers of the present day. In the next place, there is in this age of partial refinement and half information, an unwillingness to receive instruction on that very account: all (at least, all who are in the habit of looking at a newspaper) have a smattering—every man thinks himself “sufficient unto himself;” and if an endeavour be made to in-

struct him in any way, in art, science, or literature, he takes it as a personal affront, and an imputation upon his acquirements and understanding. In the third place, it must be admitted, that in this more polished age, when all classes are nearly equally well bred, and when the degree of instruction, which each person and each sex obtains in a certain rank of life, is about the same, there is not so much food for a satirist, or so much matter of observation upon various habits and peculiarities, as existed when people did not endeavour to fashion themselves to the same standard of moderate excellence, both in deportment and education.

The latter, we apprehend, is one principal reason why many of the numbers of the Round Table are devoted to the discussion of abstract questions, and take comparatively so little notice of the manners of the age: in one of the early papers (No. 5) Mr. Hazlitt has occasion to distinguish between the Spectator and the Tatler in this respect, and to give the palm to the latter as the more entertaining, if not the more profound, because it gives us such an amusing and accurate picture of the fashions and habits of the time of Queen Anne; but, however Mr. Hazlitt may admire this species of instructive and humorous description, the reader will look in vain for much of that kind in the pages before us, and for the cause above assigned. In this respect, the Round Table more resembles the Spectator, or the Rambler of Johnson, excepting that it is always more original than the first, and generally less assuming and dictatorial than the last; the style, too, has nothing of that pompous phraseology which often imposed the common-places of "the British Seneca" as the important discoveries of a deep thinker. In this respect the work of Mr. Hazlitt is clearly distinguishable from all its predecessors, for from beginning to end scarcely a single common-place of politics, of morals, or of criticism, is to be found; on the contrary, the originality of the structure of the mind of the writer sometimes leads him so much out of the beaten track, that the reader is scarcely able to follow him: even old roads are new to us in his company; and as an example, we will quote a small portion of the first paper from his pen, "On the Love of Life;" as stale a topic as could well be selected, and which is rendered peculiarly familiar to us by the ingenious and entertaining essay of Goldsmith.

"It is our intention, in the course of these papers, occasionally to expose certain vulgar errors, which have crept into our reason-

ings on men and manners. Perhaps one of the most interesting of these, is that which relates to the source of our general attachment to life. We are not going to enter into the question, whether life is, on the whole, to be regarded as a blessing, though we are by no means inclined to adopt the opinion of that sage, who thought "that the best thing that could have happened to a man was never to have been born, and the next best to have died the moment after he came into existence." The common argument, however, which is made use of to prove the value of life, from the strong desire which almost every one feels for its continuance, appears to be altogether inconclusive. The wise and the foolish, the weak and the strong, the lame and the blind, the prisoner and the free, the prosperous and the wretched, the beggar and the king, the rich and the poor, the young and the old, from the little child who tries to leap over his own shadow, to the old man who stumbles blindfold on his grave, all feel this desire in common. Our notions with respect to the importance of life, and our attachment to it, depend on a principle, which has very little to do with its happiness or its misery.

"The love of life is, in general, the effect not of our enjoyments, but of our passions. We are not attached to it so much for its own sake, or as it is connected with happiness, as because it is necessary to action. Without life there can be no action—no objects of pursuit—no restless desires—no tormenting passions. Hence it is that we fondly cling to it—that we dread its termination as the close, not of enjoyment, but of hope. The proof that our attachment to life is not absolutely owing to the immediate satisfaction we find in it, is, that those persons are commonly found most loath to part with it who have the least enjoyment of it, and who have the greatest difficulties to struggle with, as losing gamesters are the most desperate. And farther, there are not many persons who, with all their pretended love of life, would not, if it had been in their power, have melted down the longest life to a few hours. 'The school-boy,' says Addison, 'counts the time till the return of the holidays; the minor longs to be of age; the lover is impatient till he is married.'—'Hope and fantastic expectations spend much of our lives; and while with passion we look for a coronation, or the death of an enemy, or a day of joy, passing from fancy to possession without any intermediate notices, we throw away a precious year.' JEREMY TAYLOR.—We would willingly, and without remorse, sacrifice not only the present moment, but all the interval (no matter how long) that separates us from any favourite object. We chiefly look upon life, then, as the means to an end. Its common enjoyments and its daily evils are alike disregarded for any idle purpose we have in view. It should seem as if there were a few green sunny spots in the desert of life, to which we are always hastening forward: we eye them wistfully in the distance, and care not what perils or suffering we endure, so that we arrive at them at last. However weary we may be of the same stale round—however sick of the past—

however hopeless of the future—the mind still revolts at the thought of death, because the fancied possibility of good, which always remains with life, gathers strength as it is about to be torn from us for ever, and the dulllest scene looks bright compared with the darkness of the grave." (p. 19—22. vol. i.)

The latter observations do not appear to support so well Mr. Hazlitt's position: true it is, that the love of life seems often to augment in proportion to our incapacity to enjoy it, but where in extreme age are the passions, that, according to him, so strongly bind us to it? where are the hopes to be gratified that are to make us "live to the last wink and crawl upon the very brink of the grave," as Dryden expresses it? Surely "unregarded age" has none of these?—warm passions and high hopes, which Mr. Hazlitt says attach us to life, are the undisputed property of youth—careless, and even prodigal of life; and it is only when these passions and hopes, the green leaves and gay flowers of the tree of life, have been stripped off by "age's hoar," that we think it most valuable; then it is that we wish "to hold death at the arm's end," and would "rather groan so in perpetuity, than be cured by the sure physician." The concluding remark given above, is just "that the dulllest scene looks bright compared with the darkness of the grave;" but this is making the love of life result more from the fear of death and annihilation, than from any hope of future enjoyment by continuing existence, which are very different things.

While these Essays were in the course of periodical publication, it was frequently objected that they were too metaphysical, (which word, by the bye, was often used to express any thing the reader could not comprehend,) and that they did not possess sufficient variety: both these complaints, especially the last, were well founded, and both are in a degree remedied in the reprint: such articles as were merely and purely metaphysical have been omitted; and if the reader run his eye over the contents of each volume, he will find that, at least, a sufficient variety of subjects have been treated: even politics, to our regret, have not been altogether excluded. Still it cannot be denied that there is a mannerism in the style of thought, reasoning, and expression, which it was scarcely possible to avoid, and which we should have been sorry to have seen avoided; because, either Mr. Hazlitt must have reduced himself to a mere artificial writer—a sort of literary posture-master, distorting himself into all sorts of shapes, and resigning his natural

strength for mere versatile pliability; or we must have been troubled further than at present with the intruded flimsinesses of feeble wittings, or the dull prosings of affected sagacity. We will now furnish our readers with some specimens of the mode in which different topics are handled; avoiding, however, theatrical criticism where it is merely personal. The following is a very happy opening to two tasteful and scientific articles on Hogarth's *Marriage à la Mode*:—

“Boccacio, the most refined and sentimental of all the novel-writers, has been stigmatised as a mere inventor of licentious tales, because readers in general have only seized on those things in his works which were suited to their own taste, and have reflected their own grossness back upon the writer. So it has happened that the majority of critics having been most struck with the strong and decided expression in Hogarth, the extreme delicacy and subtle gradations of character in his pictures have almost entirely escaped them. In the first picture of the *Marriage à la Mode*, the three figures of the young Nobleman, his intended Bride, and her innamorato, the Lawyer, shew how much Hogarth excelled in the power of giving soft and effeminate expression. They have, however, been less noticed than the other figures, which tell a plainer story, and convey a more palpable moral. Nothing can be more finely managed than the differences of character in these delicate personages. The beau sits smiling at the looking-glass, with a reflected simper of self-admiration, and a languishing inclination of the head, while the rest of his body is perked up on his high heels with a certain air of tip-toe elevation. He is the Narcissus of the reign of George II. whose powdered peruke, ruffles, gold lace, and patches, divide his self-love unequally with his own person,—the true *Sir Plume* of his day;—

‘Of amber-lidded snuff-box justly vain,
And the nice conduct of a clouded cane.’

There is the same felicity in the figure and attitude of the Bride, courted by the Lawyer. There is the utmost flexibility, and yielding softness in her whole person, a listless languor and tremulous suspense in the expression of her face. It is the precise look and air which Pope has given to his favourite Belinda, just at the moment of the *Rape of the Lock*. The heightened glow, the forward intelligence, and loosened soul of love in the same face, in the assignation scene before the masquerade, form a fine and instructive contrast to the delicacy, timidity, and coy reluctance expressed in the first. The Lawyer in both pictures is much the same—perhaps too much so—though even this unmoved, unaltered appearance may be designed as characteristic. In both cases he has ‘a person, and a smooth dispose, framed to make women false.’ He is full of that easy good-humour and easy good opinion of himself, with which the sex are

delighted. There is not a sharp angle in his face to obstruct his success, or give a hint of doubt or difficulty. His whole aspect is round and rosy, lively and unmeaning, happy without the least expence of thought, careless and inviting; and conveys a perfect idea of the uninterrupted glide and pleasing murmur of the soft periods that flow from his tongue." (p. 79—81. vol. i.)

The next extract is equally excellent, but in a different way, and with some tinge of metaphysical reasoning: the application of the doctrine of association to natural objects and scenery, is not new, but it is happily illustrated.

"There is, generally speaking, the same foundation for our love of Nature as for all our habitual attachments, namely, association of ideas. That which distinguishes this attachment from others is the transferable nature of our feelings with respect to physical objects; the associations connected with any one object extending to the whole class. My having been attached to any particular person does not make me feel the same attachment to the next person I may chance to meet; but, if I have once associated strong feelings of delight with the objects of natural scenery, the tie becomes indissoluble, and I shall ever after feel the same attachment to other objects of the same sort. I remember when I was abroad, the trees, and grass, and wet leaves, rustling in the walks of the *Thuilleries*, seemed to be as much English, to be as much the same trees and grass, that I had always been used to, as the sun shining over my head was the same sun which I saw in England; the faces only were foreign to me. Whence comes this difference? It arises from our always imperceptibly connecting the idea of the individual with man, and only the idea of the class with natural objects. In the one case, the external appearance or physical structure is the least thing to be attended to; in the other, it is every thing. The springs that move the human form, and make it friendly or adverse to me, lie hid within it. There is an infinity of motives, passions, and ideas, contained in that narrow compass, of which I know nothing, and in which I have no share. Each individual is a world to himself, governed by a thousand contradictory and wayward impulses. I can, therefore, make no inference from one individual to another; nor can my habitual sentiments, with respect to any individual, extend beyond himself to others. But it is otherwise with respect to Nature. There is neither hypocrisy, caprice, nor mental reservation in her favours. Our intercourse with her is not liable to accident or change, interruption or disappointment. She smiles on us still the same. Thus, to give an obvious instance, if I have once enjoyed the cool shade of a tree, and been lulled into a deep repose by the sound of a brook running at its feet, I am sure that wherever I can find a tree and a brook, I can enjoy the same pleasure again.—Hence, when I imagine these objects, I can easily form a mystic personification of the friendly power that inhabits them, Dryad or

Naiad, offering its cool fountain or its tempting shade. Hence the origin of the Grecian mythology. All objects of the same kind being the same, not only in their appearance, but in their practical uses, we habitually confound them together under the same general idea; and, whatever fondness we may have conceived for one, is immediately placed to the common account. The most opposite kinds and remote trains of feeling gradually go to enrich the same sentiment; and in our love of Nature, there is all the force of individual attachment, combined with the most airy abstraction. It is this circumstance which gives that refinement, expansion, and wild interest to feelings of this sort, when strongly excited, which every one must have experienced who is a true lover of Nature." (p. 66—68. vol. i.)

The articles on painting, and its requisites and excellences, (from which we can scarcely quote a small part, so as to give a fit notion of the whole,) possess this great advantage,—that though often almost purely scientific, they are accompanied by a felicity of language and illustration, which makes them intelligible even to those who are comparatively ignorant of the art. The Review of the *Catalogue Raisonné* of the British Institution at once displays some of the finest specimens of argument, eloquence, and knowledge: the vein of ridicule which at times appears above the surface, would have been more severe, had it been now and then a little less coarse. We have only room for a very small portion of the subject, which can be understood and enjoyed by every body.

"As to the comparative merits of the ancients and the moderns, it does not admit of a question. The odds are too much in favour of the former, because it is likely that more good pictures were painted in the last three hundred than in the last thirty years. Now, the old pictures are the best remaining out of all that period, setting aside those of living Artists. If they are bad, the Art itself is good for nothing; for they are the best that ever were. They are not good, because they are old; but they have become old, because they are good. The question is not between this and any other generation, but between the present and all preceding generations, whom the Catalogue-writer, in his misguided zeal, undertakes to vilify and 'to keep under, or hold up to derision.' To say that the great names which have come down to us are not worth any thing, is to say that the mountain tops which we see in the farthest horizon are not so high as the intervening objects. If there had been any greater painters than Vandyke or Rubens, or Rapheal or Rembrandt, or N. Poussin or Claude Lorraine, we should have heard of them, we should have seen them in the Gallery, and we should have read a patriotic and disinterested account of them in the *Catalogue*

Raisonné. Waving the unfair and invidious comparison between all former excellence and the concentrated essence of it in the present age, let us ask who, in the last generation of painters, was equal to the old masters? Was it Highmore, or Hayman, or Hudson, or Kneller? Who was the English Raphael, or Rubens, or Vandyke, of that day, to whom the Catalogue-critic would have extended his patriotic sympathy and damning patronage? Kneller, we have been told, was thought superior to Vandyke by the persons of fashion whom he painted. So St. Thomas Apostle seems higher than St. Paul's while you are close under it; but the farther off you go, the higher the mighty dome aspires into the skies." (p. 227—228, vol. ii.)

We do not think the numbers devoted to the criticism of poetry the most successful; that upon Milton's *Lycidas* is the best, and it opens picturesquely and beautifully: the two articles, Mr. Wordsworth's *Excursion*, we think are too much laboured. There is an essay "On Posthumous Fame, and whether Shakspeare were influenced by a love of it," which we are more disposed to quarrel with than with any other in the two volumes: we do not dispute that "the love of fame is the offspring of taste rather than of genius," but we think that Shakspeare was more impelled by it than Mr. Hazlitt supposes. He seems indeed to have been careless regarding the preservation of his plays, but at that period which of our dramatists was not so, and from necessity; because, having sold their pieces to the theatre, they continued the property of the theatre, and could not be published by them. Heywood was concerned in above 200 plays, and only 27 have reached us; and several of Massinger's, Ford's, Shirley's, and many others, have been lost on the same account. We admit that Shakspeare says little about his own fame in his plays, but it was not a dramatic subject; he, however, dwells much upon it in his sonnets and minor poems, which, if properly attended to, afford a fine and true picture of his young mind before he had yet much involved himself in theatrical drudgery. We will quote two or three passages out of many, to establish how much he looked forward to times like the present—when, it may be asserted, notwithstanding, that he is much more revered than read. In his 18th Sonnet, he says to his mistress, or to whomever he is addressing,*

"Nor shall death brag thou wand'rest in the shade,
When in eternal lines to time thou growest;

* Mr. Chalmers, in his *Apology and Supplemental Apology*, maintains that it was Queen Elizabeth.

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee."

Again, in Sonnet 55,

" Not marble, nor the gilded monument
Of princes, shall out-live this powerful rhyme;"

and in Sonnet 101, he tells his Muse—

" Excuse not silence so, for't lies in thee
To make him much out-live a gilded tomb,
And to be prais'd in ages yet to be:
Then do thy office, Muse, I teach thee how,
To make him seem long hence, as he shows now."

These are quite sufficient to prove that, at least, when Shakspeare wrote these early poems, he did not disregard the admiration of posterity. From his Sonnets not only a faithful picture of his mind, but an accurate memoir of his life, might be compiled: hitherto his editors have been anxious rather to exhibit their knowledge of any thing else than of their author.

ART. VI.—*Some Practical Observations in Surgery, illustrated by Cases.* By A. COPLAND HUTCHISON, late principal Surgeon to the Royal Naval Hospital at Deal, Member of the Royal College of Surgeons in London, &c. 8vo. pp. 167. London, Callow, 1816.

THE fruits of the war, from which we have lately emerged, have not all yet come to maturity: on some of the bitterest of these the people are now feeding with anguish, but our business is *not with them*. Among the most excellent fruits of the field of blood, may fairly be counted those additions to medical and surgical science, which have accrued from an intelligent use of the opportunities for observation, so largely afforded to the medical officers of the army and navy. One of the more humble gleaners in this harvest is the author of the small volume which now lays claim to some share of our notice: his pretensions are moderate, and the examination of his production need not detain us very long. The reader will find in it remarks and hints, often judicious and useful, on the various subjects of amputation, erysipelatous inflammation, aneurism, necrosis, abscess of the liver, lumbar abscess, and ununited fractures; of which we shall here proceed to trace a brief and rapid outline, interspersed with a few comments of our own.

During a great part of the last century, it has been a question eagerly disputed, what is the fittest time for amputating after dangerous gun-shot wounds, or injuries from other causes; where, on a first view of the case, the loss of a limb appears inevitable. About the year 1757, the Royal Academy of Surgery in France awarded their prize to M. Faure, for a dissertation, in which he professed himself an advocate for delaying the operation; but it is now pretty generally agreed, among well-judging and experienced surgeons, that, in the severe cases here alluded to, no time should be wasted in expectation; that promptitude affords the patient his greatest chance of recovery. A late writer of eminence, however, (Mr. Guthrie,) though partial to early amputations, recommends a delay of from two to six hours, for the purpose of allowing the agitation—the unaccountable state of alarm often consequent on these accidents—to subside. This proposition is combated by Mr. Hutchison, who gives a decided preference to as early a removal of the limb as possible, being supported in this opinion by a tolerably large experience of his own, as well as by the testimony of many professional friends in the navy; and he thinks, that had Mr. Guthrie made himself acquainted with the practice of naval surgeons, he would have found that “the utility of *early* amputation in gun-shot wounds has been the settled practice of the naval medical service for fully half a century past.” A similar opinion is maintained also by the Baron Larrey, who would never permit a necessary amputation to be deferred, but by the occurrence of delirium, convulsions, or inflammation, immediately after the injury; these he would allay by appropriate remedies, and seize the first moment of tranquillity for the performance of his operation.

After some remarks on the application of the tourniquet, on the division of the parts, and on securing the blood-vessels, (in the course of which, the use of a large pad under the tourniquet is condemned as dangerous, and instances given in proof of the assertion,) our author comes to speak of the manner of forming the stump. The common mode of closing the wound, he observes, is to approximate the integuments, so as that the line in which they meet (the line of incision, as it is called) may be vertical, or extended in a direction from the anterior to the posterior part of the limb: the most plausible reason assigned for this practice is, to give a free outlet to the secretions of the stump. Mr. Alanson recommended that the line of incision

should be transverse, or from side to side; because, if it is made vertical, the cicatrix is opposed directly to the end of the bone; whereas, in the other case, it will be found, he says, after the cure is complete, "that, in consequence of the more powerful action of the flexor muscles, the cicatrix is drawn downwards, and the extremity of the bone is therefore covered with the old skin; and hence, in walking, the point where the greatest pressure falls, is upon this part, and not upon the new skin." Mr. Hutchison also adopts the transverse line in forming the stump of the thigh; but though he thinks the above reason a good one, gives another which he thinks much better: this reason is, that the weight of the thigh pressing against the bed on which it rests, will certainly tend to separate more or less the edges of a vertical seam, and that this separation must necessarily occasion the formation of matter, and prevent, at least, some parts of the wounds from uniting by the first intention. Any one, who reflects on the subject, may easily conceive the nature of this occurrence; in the book an etching is introduced, to make it more plain. The advantages, on the other hand, of a transverse line, are thus stated:—

"In making the seam transversely, the weight of the thigh must necessarily press the sides of the flaps into closer contact; and hence union by the first intention, the grand object of our efforts, is more effectually promoted; and hence also, the exclusion of collections of matter, no cavity being left for its secretion and deposition, which, when they occur, often protract the cure to an indefinite period, by favouring troublesome exfoliations of the bone, &c.

"In forming the stump transversely in thigh cases, there is, however, a necessary caution to be given to the young surgeon, strongly exemplified by a circumstance which I witnessed in one of the public hospitals of this metropolis, and which caused much embarrassment to several dressers in that establishment. The surgeon having amputated the limb, and secured the blood-vessels, left the subordinate parts to be performed by the young gentlemen. In drawing the flaps together, these pupils, by mere accident, formed the line of incision transversely; and although there was sufficient integument to cover the bone, yet, with all their efforts, they were unable to bring into contact, by nearly an inch, the edges of the wound; and they were on the point of abandoning the contest, when I took the liberty of suggesting to them the propriety of relaxing the posterior muscles of the thigh, by depressing the end of the stump, which was then at a right angle with the body: the result of this simple process was the immediate approximation and contact of the flaps. This occurrence plainly demonstrates the impropriety of placing the stump on elevated cushions, as is too commonly the case during the

cure. It should be noticed also, that where a stump is formed transversely, the patient must be confined to his back when placed in bed, otherwise the stump will partake of all the disadvantages of a longitudinal one." (p. 38—41.)

At the conclusion of his remarks on amputation, the author adduces two cases in support of the practice lately introduced, of taking off a limb during the progress of mortification, the consequence of a wound; and by Larrey denominated traumatic gangrene. The doctrine which has heretofore commonly prevailed in the schools of surgery, was, in every case of spreading mortification, to forbear from amputating until the boundaries of the mischief were marked by a line of separation; but a distinction begins now to be established between the spontaneous and the traumatic gangrene, which affords a prospect of ultimately preserving many valuable lives. In the former, arising from an internal cause, the old doctrine still holds good; no advantage will be gained by amputating before the mortification is stopped. In the latter, the sooner the operation is performed the better, if it appear that life is endangered by the disease; because the spreading of the mischief here depends, according to Larrey, not on any constitutional cause, but on the absorption of noxious matter from the injured and mortified part, by which the sound parts are contaminated in succession upwards, until the infection, if not prevented by a timely removal of the offending member, at length extends to the trunk, and speedily puts a period to existence.

The observations on erysipelatous inflammation are reprinted, with some enlargement, from the fifth volume of *Medico-Chirurgical Transactions*; and their object is to recommend the practice of incisions for the cure of that complaint, as it occurs in the extremities. If gangrene does not take place, the common course of the inflammation is to terminate in effusion or suppuration between the integuments and muscles, so as to separate them completely, to a greater or less extent, from each other; the integuments thus deprived of their connections, die and slough off, leaving the muscles bare, and often inducing a necessity for amputation. To prevent these consequences, it has been the practice in the Deal Hospital, during the last six years and a half, *previously* to any secretion having taken place, to make longitudinal incisions with a scalpel, freely through the skin, and down to the muscles, "about an inch and a half in length, two or three inches apart, and varied

in number, from six to eighteen, according to the extent of surface the disease is found to occupy." A quantity of blood is thus abstracted, to the great relief of the distended vessels; and the incisions affording a ready outlet for any fluid which may be effused, no collection of matter, nor a consequent insulation of the integuments can take place. Before the adoption of this practice, the author witnessed three deaths and five amputations in consequence of this disease; but since that period, he has never failed to bring the cases under his care to a favourable issue.

An interesting case of popliteal aneurism next solicits our attention; being remarkable chiefly on account of a little deviation from the usual practice in such cases, and its unfortunate termination. The author, desirous of ascertaining whether the present improved operation for the cure of aneurism might not be still further simplified, resolved to operate, on the first favourable occasion, in a manner suggested by some experiments of Dr. Jones, Mr. Travers, and himself; the following was accordingly his mode of proceeding in the case we are considering. The femoral artery having been exposed in the usual way, two ligatures were passed around it, and tied with slip-knots, leaving a space somewhat less than a quarter of an inch between them: the pulsation in the aneurismal tumor was reduced to a slight undulatory motion. The wound was then slightly closed and covered for about six hours; at the expiration of that time it was again opened, and the ligatures very carefully withdrawn. "In less than half a minute after the removal of the ligatures, the artery became distended with blood, and the pulsations in the tumor were equally strong as they had been previous to the operation." In consequence of this occurrence, though Dr. Jones, in his experiments on dogs, found that the artery was ultimately obliterated under similar circumstances, Mr. Hutchison did not think himself justified in putting the life of a human subject to the hazard of such an expectation, and therefore immediately secured the artery with two fresh ligatures, applied a little above and below the site of the first; thus reducing the operation to that which is generally practised. The case went on favourably till the twenty-first day, when both ligatures were removed with facility; but in the afternoon of that day there was an alarm of hemorrhage, which was found to proceed from the inferior orifice of the artery: the vessel was secured before much blood had been lost. In a few days, however, a second hemorrhage occurred from the

upper portion of the artery; in consequence of which, and of the increasing pulsation in the ham, it was deemed advisable to amputate the limb. The stump became ill-conditioned, and the patient from this time continued gradually declining until his death.—We are not disposed to blame the author for his conduct in this case; on the contrary, he merits praise for so explicitly detailing his want of success; it is probable that the event would have been equally bad, though the operation had throughout been conducted in the ordinary mode. With respect to the practical inferences to be drawn from experiments made upon brutes, we think that considerable caution is required: the arteries of man being much more prone to disease than those of other animals, and apparently possessing inferior powers of repairing injuries, it would be rash to conclude that equal effects will follow from like causes in the one and the other. This department of pathology is nevertheless infinitely indebted to experiments of the kind that we speak of, and will probably receive yet further accessions from the same source; it is only necessary to proceed warily.

The subject of necrosis is illustrated by a good case, and an engraving. The case of abscess of the liver occurred in a woman thirty years of age, who is stated to have recovered from a most deplorable condition, after there had been discharged, at intervals, by means of a trocar, nearly eight gallons of purulent matter mixed with hydatids. We remember to have witnessed a similar case, some time since, in the Royal Infirmary at Edinburgh: the patient was a man about sixty, who continued for a long time to discharge pus and hydatids through an ulcerated opening in the abdomen, till at last he sunk under the complaint. On examining the body, there was found, besides the source of the discharge above-mentioned, a large and entire cyst filled with hydatids, and closely attached to the liver: the preparation, we believe, is preserved in Dr. Monro's museum.

The remaining communications in this volume are, a single case of lumbar abscess, which was cured by Mr. Abernethy's plan of treatment, with the addition of injecting lime-water into the cavity after each evacuation of its contents; and a case of ununited fracture of the humerus, wherein considerable advantage, though not a perfect cure, was derived from the introduction of a seton between the ends of the bone. Our readers have now some idea of the information to be derived from Mr. Hutchison's book, and we leave them to form their own conclusions respecting its merit from what has been already said of it.

ART VI.—*Private Memoirs, which, with the Work of M. Hue, and the Journal of Clery, complete the History of the Captivity of the Royal Family of France in the Temple. Translated from the French, with Notes by the Translator.* 8vo. pp. 138. London, Murray, 1817.

THIS little work contains the account of the imprisonment of five individuals, who experienced more painful and extraordinary vicissitudes than any other persons in modern history. These individuals were, the reigning Sovereign of France; his consort, the daughter of an Emperor; Madame Elizabeth, his sister; the Princess Royal, and the heir-apparent of France. Of these, three received their death from the hands of the public executioner, one fell a victim to disease from the loathsome situation to which his tender age was exposed, and the last is alleged to be the author of these memoirs.

"The following pages," says the translator, "are written by the only survivor of the Prisoners of the Temple,—the Duchess of Angoulême, Princess Royal of France.

"Her name does not indeed appear in the title-page, because, we suppose, it would be contrary to etiquette; but the work is avowed at Paris; and there is hardly a page which does not afford internal evidence of its authenticity.

"The notes of which it is composed were either made at the moment by stealth, and with pencils which her Royal Highness contrived to conceal from her persecutors, or were added immediately after her release from prison.

"It will be observed that several passages are obscure, and one or two contradictory; there are frequent repetitions, and a general want of arrangement. All these, which would be defects in a regular history, increase the value of this Journal: they attest its authenticity, and forcibly impress on our minds the cruel circumstances of perplexity and anxiety under which it was written; and the negligence and disorder, if I may use the expression, in which the Princess appears before us, become her misery better than a more careful and ornamented attire." (p. v—vii.)

The French editor is more on his guard, and designates obscurely the author.

"But what reliance," he says, "it will be asked, can we place in an account, whose author is unknown? We foresaw this objection; and all that we shall say in reply is, that, if we were permitted to reveal the author's name, we should not have any occasion to recommend the work: it would be felt to be beyond all praise, and its value would have no other measure than that of the attach-

ment of good Frenchmen to the family, a portion of whose sufferings are here described." (p. xiv—xv.)

The general opinion in France is, that the Duchess of Angoulême really composed these memoirs, and without deeming it to be necessary to particularize the passages in which we discover the hand by which they were written, we think there is abundant internal evidence of the correctness of that opinion.

It appears, from the account, that the members of the Royal Family of France we have mentioned reached the prison of the Temple on the 13th of August, 1792; on the 26th of the following month the republic was proclaimed; on the 18th of Jan. 1793, sentence of death was pronounced upon the King, and on the 21st he was executed, when he was thirty-nine years of age, and when he had been in prison five months and eight days.

On the 3d of July the Dauphin was separated from his mother, and placed in another part of the prison, under the custody of a man of the name of Simon, of whom the translator says, that his chief duty was to debilitate the body, and impair the understanding of the prince.

On the 2d of August, under a decree, the Queen left the Temple, and was conveyed to the prison of the Conciergerie. On the 16th of October she suffered by the guillotine before she had completed her 38th year, and when she had survived her husband eight months. She had then been in France twenty-three years.

After the Queen had been removed, the confinement of the Princess Royal and her Aunt was more severe than during the presence of her Majesty. They made their own beds, swept their own room, and were told that the reason for engaging them in these menial employments was, that equality was the first law of the French Republic. Their religious scruples, as to fastings and other privations enjoined by the Catholic faith, were disregarded, and they were informed, that the Sabbath was superseded by the Decades. Even their amusements and comforts, of the simplest kind, were progressively interfered with and withdrawn; a pack of cards was to be taken away because they contained the effigies appropriated to kings and queens, and the luxurious indolence of royalty was not to be indulged with an armed chair.

At the commencement of the year 1794, the filth and misery to which the Dauphin was exposed may be easily collected from the circumstance, that he had not changed

his linen for twelve months, the consequence of which was, that he fell into an alarming state of atrophy, which occasioned his death on the 7th of June, 1795, being only ten years and two months old. On the 9th of May of the preceding year Madame Elizabeth followed the steps of her sister to the Conciergerie, and the next day to the guillotine, to which she submitted with the heroism of a martyr.

With the particulars we have just stated these memoirs conclude, but the Princess Royal remained in the Temple until the 19th December, 1795, more than six months after the death of her brother. It will have been seen that M. Hue's account refers to the last months of the confinement of the Princess, and it also gives a description of the ancient edifice of the Tower of the Temple, which was so little known at Paris, that some of those who attended the King, never saw or heard of it until the night of his Majesty's confinement within the walls. The particulars are the more valuable, because the policy of Buonaparte had razed it to the ground.

Having given this slight sketch of the contents of the small volume before us, we will extract a few interesting but afflicting passages; and if it shall appear that something more than justice is done to the character of Louis and his queen, and something less to their persecutors, it will naturally be attributed to the influences under which an affectionate daughter was placed, and to her ignorance of the aberrations of her parents.

"The following is the way the prisoners passed their days.

"The King arose at seven, and was employed in his devotions till eight. Afterwards he drest himself and his son, and at nine came to breakfast with the Queen. After breakfast the King taught the Dauphin his lessons till eleven. The child then played till twelve, at which hour the whole family was obliged to walk in the garden,* whatever the weather might be; because the guard, which was relieved at that time, wished to see all the prisoners, and satisfy themselves that they were safe. The walk lasted till dinner, which was at two o'clock. After dinner their Majesties played at tric-trac, or piquet, that they might have an opportunity of saying a few words to one another. At four o'clock, the Queen, her sister, and children, generally retired, as the King was accustomed to sleep a little at this hour. At six the Dauphin went down again to his father

* "This, it will be seen, applies only to a small portion of the time. The luxury of a walk in the garden was soon denied to them."—T.

to say his lessons, and to play till supper-time. After supper, at nine o'clock, the Queen undressed him quietly and put him to bed. The Princesses then went up to their own apartment again, and the King did not go to bed till eleven. The Queen worked a good deal of tapestry; she directed the studies of Madame Royale, and often made her read aloud to her. Madame Elizabeth was frequently in prayer, and read every morning the divine service of the day. She read a good deal in books of piety, and sometimes, at the Queen's request, would read aloud to them." (p. 30—32.)

The circumstances previous to the death of Louis and of his execution, are told in a simple and affecting manner.

"On Sunday, the 20th January, Garat, the minister of justice, and the other members of the executive power, came to announce to him the sentence for his execution next day. The King heard it with fortitude and piety: he demanded a respite of three days, to know what the fate of his family was to be, and to have a catholic confessor. The respite was refused. Garat assured him that there was no charge against his family, and that it would be sent out of France. Mr. Edgeworth de Firmont was the priest he wished for. He gave his address, and Garat brought him. The king dined as usual, which surprised the municipal officers, who expected that he would endeavour to commit suicide.

"The rest of the family learned the sentence by the newsmen, who came about seven o'clock in the evening, crying it under their windows.

"A decree of the Convention permitted them to see the King. They ran to his apartment; they found him much altered: he wept for them, and not for fear of death; he related his trial to the Queen, apologizing for the wretches who had condemned him; he told her, that it was proposed to attempt to save him by having recourse to the primary assemblies, but that he would not consent, lest it should excite confusion in the country. He then gave his son some religious advice, and, above all, to forgive those who caused his death; and he gave him his blessing, as well as to his sister.

"The Queen was very desirous that the whole family should pass the night with the King; but he opposed this, observing to her how much he needed some hours of repose and quiet. She asked at least to be allowed to see him next morning, to which he consented. But, when they were gone, he requested that they might not be permitted to come, as it afflicted him too much. He then remained with his confessor till midnight, when he went to bed.

He slept till he was awakened by the drums at five o'clock. At six the Abbé Edgeworth said mass, and administered the holy sacrament to the King. At nine o'clock he left the Temple. On the stairs he delivered his will to a municipal officer, and a sum of

money, which M. de Malesherbes had brought him, and which he desired should be returned to him; but the officers shared it amongst themselves. He met one of the turnkeys, whom he had reprimanded rather sharply the day before: he now said to him, '*Mathieu, I am sorry for having offended you.*' On his way to the scaffold, he read the prayers for those at the point of death.

"On the scaffold he wished to have spoken to the people; but Santerre prevented him by ordering the drums to beat: what he said was heard by very few. He then undressed himself without assistance. His hands were tied, not with a rope, but with his own handkerchief. At the instant of his death, his confessor exclaimed, 'Son of St. Louis, ascend to heaven!'

"He received the stroke of death on the Sunday, the 21st of January, 1793, at ten minutes past ten o'clock in the forenoon.

"Thus died Louis XVI. king of France, at the age of thirty-nine years, five months, and three days, of which he had reigned eighteen. He had been five months and eight days in prison." (p. 46—51.

The Queen did not long survive her husband, and prior to her execution she was removed from the Temple to the Conciergerie.

"On the 2d of August, at two o'clock in the morning, they came to awake them, to read to the queen the decree of the Convention, which, on the requisition of the attorney of the Commune, ordered her removal to the Conciergerie, preparatory to her trial.

"The queen heard this decree read without visible emotion, and she did not speak a single word to them. But Madame Elizabeth and Madame Royale immediately required to be allowed to follow the queen: this was refused. During the whole time that the queen was employed in making a bundle of the clothes which she was to take with her, these officers never quitted her. She was even obliged to dress herself before them. They asked for her pockets: she gave them. They searched them, and took away every thing they contained, though there was nothing of any importance. They sent them in a parcel to the Revolutionary Tribunal, and told the queen that this parcel would be opened in her presence, at the tribunal. They left her only a pocket-handkerchief and a smelling-bottle. She was now hurried away, after having embraced her daughter, and charging her to keep up her spirits and courage, to take a tender care of her aunt, and to obey her as a second mother: she then threw herself into the arms of her sister, and recommended her children to her care. The young princess was in a kind of trance; and her affliction, at parting with her mother, was so deep and overpowering, that she was unable to speak. At last, Madame Elizabeth having said a few words to the queen, in a whisper, she departed without daring to cast another look on her daughter, lest she should lose her firmness.

"She was obliged to stop again at the foot of the tower, because the officers insisted on making a procès-verbal of the delivery of her person. In going out, she struck her forehead against the wicket, not having stooped low enough. They asked her whether she had not hurt herself: she replied, *No; nothing can hurt me now.* She got into a carriage with one municipal officer and two gendarmes.

"On her arrival at the Conciergerie, they put her into the filthiest, dampest, and most unwholesome room of the whole prison. A police officer guarded her day and night. Madame Elizabeth and Madame Royale spent many days and many nights in tears, though they had assured Madame Elizabeth, when her sister was removed, that no harm should happen to her.

"The company of her aunt, whom she tenderly loved, was a great consolation to Madame Royale; but, alas! all that she loved was perishing around her, and she was soon to lose her also." (p. 77—81.)

The state of the Dauphin, as here represented, exhibits a condition of misery that must powerfully affect every feeling heart.

"Unheard-of and unexampled barbarity! to leave an unhappy sickly infant, of eight years old, in a great room, locked and bolted in, with no other resource than a broken bell, which he never rang, so greatly did he dread the people whom its sound would have brought to him; he preferred wanting any thing, and every thing, to calling for his persecutors. His bed had not been stirred for six months, and he had not strength to make it himself—it was alive with bugs, and vermin still more disgusting. His linen and his person were covered with them. For more than a year he had no change of shirt or stockings; every kind of filth was allowed to accumulate about him, and in his room; and, during all that period nothing of that kind had been removed. His window, which was locked as well as grated, was never opened; and the infectious smell of this horrid room was so dreadful, that no one could bear it for a moment. He might, indeed, have washed himself, for he had a pitcher of water, and have kept himself somewhat more clean than he did; but, overwhelmed by the ill-treatment he had received, he had not resolution to do so, and his illness began to deprive him of even the necessary strength. He never asked for any thing, so great was his dread of Simon and his other keepers. He passed his days without any kind of occupation. They did not even allow him light in the evening. This situation affected his mind as well as his body, and it is not surprising that he should have fallen into a frightful atrophy." (p. 109—111.)

There was no character in this dreadful state of confinement more irrefragable than that of the sister of Louis,

and we believe that calumny never breathed a syllable in her dispraise; yet she was among the victims.

"They condemned her to death. She asked to be placed in the same room with the other persons who were to die with her. She exhorted them, with a presence of mind; an elevation of soul, and religious enthusiasm, which fortified all their minds. In the cart she preserved the same firmness, and encouraged and supported the women who accompanied her. At the scaffold they had the barbarity to reserve her for the last. All the women, in leaving the cart, begged to embrace her. She kissed them, and, with her usual benignity, said some words of comfort to each. Her strength never abandoned her, and she died with all the resignation of the purest piety. Her soul was separated from her body, and ascended to receive its reward from the merciful Being, whose worthy servant she had been.

"Marie Phillipine Elizabeth-Helene, sister of Louis XVI. died on the 10th May, 1794, at the age of thirty years. She had been, during all her life, a model of virtue. From the age of fifteen, she had dedicated herself to piety, and the means of her salvation. Since 1790, when I was in a situation to appreciate her merits, I saw in her nothing but the love of God and the horror of sin, religion, gentleness, meekness, modesty, and a devoted attachment to her family; she sacrificed her life for them, for nothing could persuade her to leave the king and queen. She was, in short, a princess worthy of the blood to which she belonged." (p. 114—116.)

The narrative concludes with extracts from a Journal of M. de Malesherbes, supplying details of what passed in the Temple between Louis XVI. and himself after he had been permitted to act as his counsel, and the particulars are creditable to the understanding as well as to the heart of the king. On the whole we can strongly recommend these short memoirs to the perusal of the public, and, as we before observed, they certainly possess much internal evidence of being the work of the august princess to whom they have been so generally ascribed.

ART. VII.—*Appel a la Nation Anglaise sur le traitement éprouvé par Napoléon Buonaparte dans l'Isle de Sainte Hélène. Par M. SANTINE, Huissier du cabinet de l'Empereur. Suivi de sa Lettre adressée a Sir Hudson Lowe.* 8vo. pp. 51. Londres, Ridgways, 1817.

THIS appeal is the production of a person calling himself in his title-page Huissier du cabinet de l'Empereur, and it seems that his master having no longer any cabinet, this

officer was dismissed, like the keeper of the plate, there being no plate to preserve; and such were the circumstances with regard to several other attendants on the person and establishment of Napoleon.

The term *Huissier*, although common in French jurisprudence, is not generally understood here. *Huis*, a door, is now obsolete; but it is frequently used in connection, "a huis clos," and "a huis ouverts," which imply closed or open doors. In a register of the year 1317, these officers were denominated "*Valeti curiæ*;" and in some letters of 1365, the King of France calls them familiarly "*nos amés varlets*," (valets.) We are anxious that it should not be supposed that we mean any disrespect to M. Santine, in these explanations with regard to the nature of his office, which was known to the Roman law under the appellatives *apparitores*, *cohortales*, &c. which he may assume, if he so please, in his next publication.

But this person was not merely an agent of that description. He was a countryman of Buonaparte, and had entered the military service in the battalion of Corsican sharpshooters, at the age of thirteen. It may be assumed that he has seen much service, as he says he was present at the battles of Ulm, Austerlitz, Jena, Eylau, Friedland, Ratisbon, Eckmuhl, Aspern, Ypersberg, Wagram, and, finally, at the conflict at Polask, after which he quitted the army, and became a courier. He next followed Napoleon to the island of Elba, and was appointed "*huissier de son cabinet, et gardien du porte-feuille*." Having returned with Buonaparte to France in 1815, he accompanied his master on board the *Bellerophon*, where he ranks himself among the "*petit nombre de fideles serviteurs de sa Majesté, qui eurent le bonheur de le suivre à Ste. Helene*."

The author of this *Appel* having recited the circumstances of his dismissal, details the particulars of his recent voyage to England on board the *Orontes* frigate, and speaks with especial mortification of being deprived of the comfort of the beverage that had been provided for him, and he assigns a curious reason for the disappointment. "*Quant au vin*," he observes, "*nous n'en avons point bu, ne voulant pas nous soumettre à nous voir distribuer en ration par le Capitaine, comme il prétendait faire, ce cadeau de l'Empereur qui nous appartenait en plein droit*." We can divine no reason why any restriction should have been imposed upon M. Santine with regard to his wine, unless he should have shewn an inclination to pour forth those

libations to the jolly god, which are not perfectly consistent with the discipline and ceremonial regarded on board a British ship of war. Be this as it may, on the 25th February last he arrived at Portsmouth; from thence he proceeded to London, "pour remplir," as he expresses himself, "le devoir pénible, mais sacré, dont je m'acquitte, en publiant cette relation."

The rest of the Appeal is merely a repetition, or rather an abridgement of the complaints stated in a letter from Count de Montholon, sent by order of Buonaparte to Sir Hudson Lowe, the governor of St. Helena, which is subjoined in an appendix; and it will be more acceptable to our readers, if we state the alleged circumstances of Buonaparte's situation from the communication of his own friend and minister, now acknowledged to be official by Lord Bathurst, than from the representation of M. Santine, which is sanctioned by no admitted authority. The letter commences in the following terms:—

" MONSIEUR LE GENERAL,

" J'ai reçu le Traité du 3 Août, 1815, conclu entre Sa Majesté Britannique, l'Empereur d'Autriche, l'Empereur de Russie, et le Roi de Prusse, qui étoit joint à votre lettre du 23 Juillet.

" L'Empereur Napoléon proteste contre le contenu de ce Traité, il n'est point prisonnier de l'Angleterre. Après avoir abdiqué entre les mains des représentans de la nation, au *profit de la Constitution adoptée par le Peuple Français, et en faveur de son fils*, il s'est rendu volontairement et librement en Angleterre, pour y vivre en particulier dans la retraite, sous la protection des lois britanniques. *La violation de toutes les lois ne peut pas constituer un droit.* De fait la personne de l'Empereur Napoléon se trouve au pouvoir de l'Angleterre, mais de fait ni de droit il n'a été, ni n'est au pouvoir de l'Autriche, de la Russie et de la Prusse, même selon les lois et coutumes de l'Angleterre, qui n'a jamais fait entrer dans la balance des prisonniers les Russes, les Autrichiens, les Prussiens, les Espagnols, les Portugais, quoiqu'unie à ces puissances par des traités d'alliance, et faisant la guerre conjointement avec elles.

" La Convention du 2 Août, faite quinze jours après que l'Empereur Napoléon étoit en Angleterre, ne peut avoir en droit aucun effet; elle n'offre que le spectacle de la coalition des quatre plus grandes Puissances de l'Europe pour l'oppression d'un seul homme—coalition que désavoue l'opinion de tous les peuples, comme tous les principes de la saine morale." (p. 28—30.)

One of the great errors in the conduct of Napoleon, whether we consider it in reference to morals or policy, is his total disregard of truth in all his public declarations;

and we find in this letter the same indifference to that principle, or rather, the total abandonment of it, whenever it suits his purpose. It is untrue that he repaired voluntarily and freely to England, with the view of living there as a private individual under the protection of British laws. It appears by the dispatch from Rochefort to the French Minister of the Marine and the Colonies, that it was not until he was pressed on every side, and incapable of making his escape, that he surrendered himself to Capt. Maitland of the Bellerophon. This British officer then distinctly told him he had no power to make conditions, and that he could only receive him on board, and convey him to England, where he must abide the decision of the British government. The letter pretends to state what would have been the consequence had Napoleon, instead of confiding his person to the English, entrusted himself to the other members of the Grand Alliance.

" Les Empereurs d'Autriche et de Russie, et le Roi de Prusse n'ayant, de fait ni de droit, aucune action sur la personne de l'Empereur Napoléon, ils n'ont pu rien statuer relativement à lui.

" Si l'Empereur Napoléon eût été au pouvoir de l'Empereur d'Autriche, ce Prince se fût souvenu des rapports que la religion et la nature ont mis *entre un père et un fils*—rapports qu'on ne viole jamais impunément.

" Il se fût souvenu que *quatre fois* Napoléon lui a restitué son trône : à Léoben, en 1797, et à Luneville en 1804 ; lorsque ses armées étoient sous les murs de Vienne, à Presbourg, en 1806, et à Vienne en 1809 ; lorsque ses armées étoient maître de la capitale et des trois-quarts de la monarchie. Ce Prince se fût souvenu des protestations qu'il lui fit au bivouac de Moravie en 1806, et l'entrevue de Dresde en 1812.

" Si la personne de l'Empereur Napoléon eût été au pouvoir de l'Empereur Alexandre, il se fût souvenu des liens d'amitié contractés à Tilsit, à Erfurt, et pendant *douze ans d'un commerce journalier*.

" Il se fût souvenu de la conduite de l'Empereur Napoléon le lendemain de la bataille d'Austerlitz, où pouvant le faire *prisonnier* avec les débris de son armée, il se contenta de sa parole, et lui laissa opérer sa retraite. Il se fût souvenu des dangers que, personnellement, l'Empereur Napoléon a bravé pour éteindre l'incendie de Moscou et lui conserver cette capitale ; certes, ce Prince n'eût pas violé les devoirs de l'amitié et de la reconnaissance, envers un ami dans le malheur.

" Si la personne de l'Empereur Napoléon eût été même au pouvoir du Roi de Prusse, ce Souverain n'eût pas oublié qu'il a dépendu de l'Empereur, après la bataille de Friedland, de placer un autre

Prince sur le trône de Berlin. Il n'eût point oublié devant un ennemi *désarmé* les protestations de dévouement et les sentimens qu'il lui témoigna, en 1812, aux entrevues de Dresde." (p. 30—32.)

It might be imagined from this statement, that, instead of waging almost incessant war against these princes, Napoleon had conferred upon them the greatest obligations. He boasts that he had restored the Emperor Francis four times to his throne, as if having taken up arms, and obtained conquests, under no impulse but that of his own ambition, could constitute any right to the sceptre of his opponent; and the same absurd reasoning is to support his pretensions upon Alexander and Frederick William. "Quiconque prend les armes sans sujet légitime," says a writer of the highest reputation, "n'a donc absolument aucun droit, toutes les hostilités qu'il commet sont injustes. Il est chargé de tous les maux, de toutes les horreurs de la guerre: le sang versé, la desolation des familles, les rapines, les violences, les ravages, les incendies, sont ses œuvres et ses crimes: coupable envers l'ennemi qui l'attaque, qu'il opprime, qu'il massacre sans sujet: coupable envers son peuple, qu'il entraîne dans l'injustice, qu'il expose sans nécessité, sans raison; envers ceux de ses sujets que la guerre accable ou met en souffrance; qui y perdent la vie, les biens, ou la santé: coupable enfin, envers le genre humain entier dont il trouble le repos, et auquel il donne un pernicieux exemple." Buonaparte proceeds to advert, with the disregard of truth of which we complain, to alleged reproaches of the Emperors and the King of Prussia, for having submitted to England, instead of committing himself to their protection.

"Ces Princes ont reproché à l'Empereur Napoléon, d'avoir préféré la protection des lois Anglaises à la leur. Les fausses idées que l'Empereur Napoléon avoit de la libéralité des lois Anglaises, et de l'influence de l'opinion d'un peuple grand, généreux et libre sur son gouvernement, l'ont décidé à préférer la protection de ses lois à celle de son *beaupère* ou de son ancien ami. L'Empereur Napoléon a toujours été le maître de faire assurer, ce qui lui étoit personnel, par un traité diplomatique, soit en se remettant à la tête de l'armée de la Loire, soit en se mettant à la tête de l'armée de la Gironde que commandait le général Clausel. Mais ne cherchant désormais que la retraite et la protection des lois d'une nation libre, soit Anglaises, soit Américaines, toutes stipulations lui ont paru inutiles. Il a cru le peuple Anglais plus lié par sa démarche franche, noble, et pleine de confiance qu'il ne l'eût pu être par les traités les plus solennels. Il s'est *trompé*, mais cette erreur fera à jamais rougir les

vrais Bretons ; et dans la génération actuelle, comme dans les générations futures, elle sera une preuve de la déloyauté de l'administration Anglaise." (p. 32—34.)

The fact is, that he had no option as to the delivery of his person. He fled from France, where he was fearful of the penalty of death, either with or without the forms of law, and the Sovereigns to whom he refers had not fleets at the port to which he had repaired, either to protect or receive him. It is an attempt at imposition on the common sense and common feeling of mankind, and becomes utterly ridiculous when he represents himself, although an outcast and a fugitive, as capable of placing himself at the head of the armies of the Loire or the Gironde, and treating like an unfettered independent sovereign for the conditions of his future inviolability. Having disposed of this part of the case M. Montholou touches on other topics, and it is objected that the Austrian and Prussian agents are not allowed to interfere with what is passing at St. Helena. He then objects to the climate, and to the degraded rank assigned his master, as merely that of a superior officer in the army.

" Des commissaires Autrichien et Russe sont arrivés à Ste.-Hélène. Si leur mission a pour but de remplir une partie des devoirs que les Empereurs d'Autriche et de Russie ont contracté par le Traité du 2 Août, et de veiller à ce que les agens anglais, dans une petite colonie au milieu de l'Océan, ne manquent pas aux égards dus à un Prince lié avec eux par les liens de *parenté* et par tant d'autres rapports, on reconnoît dans cette démarche des marques du caractère de ces deux Souverains, mais vous avez, Monsieur, assuré que ces commissaires n'avoient ni le droit ni le pouvoir d'avoir *aucune opinion de tout ce qui peut se passer sur ce rocher* !

" Le ministère Anglais a fait transporter l'Empereur Napoléon à Ste Hélène, à 2000 lieues de l'Europe. Ce rocher, situé sous le tropique à 500 lieues de tout continent, est soumis à la chaleur dévorante de cette latitude ; il est couvert de nuages et de brouillards les trois-quarts de l'année, c'est à la fois le pays le plus sec et le plus humide du monde ; ce climat est le plus contraire à la santé de l'Empereur. C'est la haine qui a présidé au choix de ce séjour, comme aux instructions données par le ministère anglais aux officiers commandant dans ce pays.

" On leur a ordonné d'appeler l'Empereur Napoléon 'Général,' voulant l'obliger à reconnoître qu'il n'a jamais régné en France.

" Ce qui l'a décidé à ne pas prendre un nom d'incognito, comme il y étoit résolu en sortant de France : Premier Magistrat à vie de la République sous le titre de *Premier Consul* ; il a conclu les préli-

minaires de Londres et le Traité d'Amiens avec le Roi de la Grande-Bretagne; il a reçu, pour *Ambassadeurs*, Lord Cornwallis, M. Merry, Lord Whitworth, qui ont séjourné en cette qualité à sa cour. Il a accredité au près du *Roi d'Angleterre* le Comte Otto et le Général Andréossi, qui ont résidé comme ambassadeurs à la cour de Windsor. Lorsqu'après un échange de lettres entre les ministères des affaires étrangères des *deux Monarchies*, Lord Lauderdale vint à Paris muni des pleins pouvoirs du Roi d'Angleterre, il traita avec les plénipotentiaires munis des pleins pouvoirs de l'*Empereur Napoléon*, et séjourna plusieurs mois à la cour des *Tuileries*. Lorsque depuis à Châtillon, Lord Castlereagh signa l'ultimatum que les *Puissances Alliées* présentèrent aux plénipotentiaires de l'*Empereur Napoléon*, il reconnut par-là la quatrième dynastie." (p. 34—38.)

The letter next distinguishes the military rank of general, and the superior dignity in its application to Buonaparte, and indulges in a strain of political philosophy, which had he regarded when on the throne of France, the probability is, that he would not have been hurled from it.

"Le titre de *Général Buonaparte* est sans doute éminemment glorieux, l'Empereur le portoit à Lodi, à Castiglione, à Rivoli, à Arcole, à Leoben, aux Pyramides, à Aboukir; mais depuis dix-sept ans il a porté celui de *Premier Consul* et d'*Empereur*; de le nommer maintenant que *Général*, ce seroit convenir qu'il n'a été ni *premier magistrat* de la république, ni *souverain* de la quatrième dynastie. Ceux qui pensent que les nations sont des troupeaux qui, du droit divin, appartiennent à quelques familles, ne sont ni du siècle, ni même dans l'esprit de la législature anglaise, qui changea plusieurs fois l'ordre de sa dynastie, parce que de grands changemens, survenus dans les opinions auxquels n'avoient pas participé les princes régnans, les avoient rendus ennemis du bonheur et de la grande majorité de cette nation. Car les rois ne sont que des magistrats héréditaires qui n'existent que pour le bonheur des nations, et non les nations pour la satisfaction des rois." (p. 38—40.)

Objection is made, that correspondence with his nearest relatives is interdicted to Napoleon, and that generally he has been obstructed in his intercourse, contrary to the rights of a prisoner of war, and in a manner suited only to the abasement of the wretched inmates of the dungeons of the Inquisition.

"On lui a par-là interdit la possibilité de recevoir des nouvelles de sa mère, de sa femme, de son fils, de ses frères; et lorsque voulant se soustraire aux inconvéniens de voir ses lettres lues par des officiers subalternes, il a voulu envoyer des lettres cachetées au Prince Régent, on a répondu qu'on ne pouvoit se charger que de laisser passer des lettres ouvertes, que telles étoient les instructions

du ministre. Cette mesure n'a pas besoin de réflexion, elle donnera d'étranges idées de l'esprit de l'administration qui l'a dictée, elle seroit désavouée à *Algers*. Des lettres sont arrivées pour des officiers généraux de la suite de l'Empereur, elles étoient décachetées et vous furent remises; vous ne les avez pas communiquées, parce qu'elles n'étoient pas passées par le canal du ministre anglais. *Il a fallu leur faire refaire quatre mille lieues*, et les officiers eurent la douleur de savoir qu'il existoit sur ce rocher des nouvelles de leur femme, de leur mère, de leurs enfans, et qu'ils ne pourroient les connaître que dans six mois. Le cœur se soulève!!! On n'a pas pu obtenir d'être abonné au *Morning Chronicle*, au *Morning Post*, à quelques journaux français de temps à autres, ou faire passer à Longwood quelque numéros dépareillés du *Times*. Sur la demande faite à bord du *Northumberland* on a envoyé quelques livres; mais tous ceux relatifs aux affaires des dernières années en ont été soigneusement écartés. Depuis on a voulu correspondre avec un libraire de Londres, pour avoir directement des livres dont on pouvoit avoir besoin et ceux relatifs aux événemens du jour, on l'a empêché; un auteur anglais ayant fait un voyage en France, et l'ayant imprimé à Londres, prit la peine de vous l'envoyer pour l'offrir à l'Empereur, mais vous n'avez pas cru pouvoir le lui remettre, parce qu'il ne vous étoit pas parvenu par la filière de votre gouvernement. On dit aussi que d'autres livres envoyés par leurs auteurs, n'ont pu être remis, parce qu'il y avoit sur l'inscription de quelques-uns, à l'Empereur Napoléon, et sur d'autres à Napoléon-le-Grand. Le ministre anglais n'est autorisé à ordonner aucunes de ces vexations; la loi quoiqu'unique du Parlement Britannique, considère l'Empereur Napoléon comme prisonnier de guerre, or jamais on a défendu aux prisonniers de guerre de s'abonner aux journaux, de recevoir les lires qui s'impriment: une telle défense n'est fait que dans les cachots de l'Inquisition." (p. 40—42.)

The answer of Lord Bathurst, as given in his place in Parliament on the 19th March, was distinctly, that the rule applied to prisoners of war in general, was adopted with regard to him, and that Sir Hudson Lowe had no authority to depart from it. Buonaparte was informed that he might impart any complaint to this government he thought fit, as to his treatment, but that the paper must be opened by the Governor of St. Helena, in order that it might be accompanied with the suitable answer. With respect to books, no impediment had arisen, one application only had been made, and then every attention was paid to obtain those required.

With regard to the journals, Lord Bathurst observed, that "the General" was not to be admitted to receive whatever he pleased, because so extended an indulgence was deemed

to be dangerous, since attempts had been made to correspond through the medium of newspapers. Perhaps when the facility of correspondence by signs, in the nature of stenography, and other expedients so well understood at the French Court, is considered; and also the ingenuity of the chemist which has been so often made subservient to secret communications in a manner that would almost elude the possibility of discovery, the restrictions as to such voluminous materials as the public papers would afford, will not be judged to be either improper or unnecessary.

The next difficulty regards the situation of Napoleon at Longwood, and the means taken to prevent his escape from the island.

L'Isle de Ste.-Hélène a dix lieues de tour, elle est inabordable de toute part, des *bricks* enveloppent la côte, des postes placés sur le rivage peuvent se voir de l'un à l'autre, et rendent impracticable les communications avec la mer. Il n'y a qu'un seuil petit bourg, James Town, où mouillent et d'où s'expédient les bâtimens. Pour empêcher un individu de s'en aller de l'île, il suffit de cerner la côte par terre et par mer; en interdisent l'intérieur de l'île, on ne peut donc avoir qu'un but, celui de priver d'une promenade de huit ou dix milles, qu'il seroit possible de faire à cheval, et donc, d'après la consultation des hommes de l'art, la privation abrège les jours de l'Empereur.

" On a établi l'Empereur dans la position de Longwood, exposé à tous les vents, terrain stérile, inhabité, sans eau, n'étant susceptible d'aucune culture. Il y a une enceinte d'environ douze cents toises; à onze ou douze cents toises incultes sur un mamelon on a établi un camp; on vient d'en placer un autre à-peuprès à la même distance, dans une direction opposée, de sorte qu'au milieu de la chaleur du tropique de quelques côtés qu'on regarde on ne voit que des camps.

" L'Amiral Malcomb ayant compris l'utilité dont, dans cette position, une tente seroit pour l'Empereur, en a fait établir une par ses matelots, à vingt pas en avant de la maison; *c'est le seul endroit où l'on puisse trouver de l'ombre.* Toutefois l'Empereur n'a lieu que d'être satisfait de l'esprit qui anime les officiers et soldats du brave 53e, comme il l'avoit été de l'équipage du *Northumberland*. La maison de Longwood a été construite pour servir de grange à la ferme de la compagnie: depuis, le sous-gouverneur de l'île, y a fait établir quelques chambres, elle lui servoit de maison de campagne, mais elle n'étoit en rien convenable pour une habitation. Depuis un an qu'on y est, on a toujours travaillé, et l'Empereur a constamment eu l'incommodité et l'insalubrité d'habiter une maison en construction. La chambre dans laquelle il couche est trop petite pour contenir un lit d'une dimension ordinaire, mais toute bâtie à Longwood prolongerait l'incommodité des ouvriers. Cependant dans

cette misérable île, il existe de belles positions, offrant de beaux arbres, des jardins, et d'assez belles maisons, entre autres *Plantation-House*, mais les *instructions positives du ministère* vous interdisent de donner cette maison, ce qui eût épargné beaucoup de dépense à votre trésor, dépenses employées à bâtir à Longwood des cahottes couvertes en papier, goudronné et qui déjà sont hors de service. Vous avez interdit toute correspondance entre nous et les habitants de l'île, vous avez mis de fait la maison de Longwood au secret, vous avez même entravé les communications avec les *officiers de la garnison*. On semble donc s'être étudié à nous priver du peu de ressources qu'offre ce misérable pays, et nous y sommes comme nous le serions sur le rocher inculte et inhabité de l'Ascension." (p. 44—46.)

The answer of the Secretary of State on the subject of the necessity of guarding the individual, is evidently founded on a strong suspicion that attempts would be made to facilitate his escape. He considers that it was expedient to surround even the garden of the prisoner with sentinels, which it seems prevented the inmate of Longwood from leaving the premises on foot, on account of his disgust at this sort of exposure. As to the situation of the place, it appears to be that which he himself had chosen, and with respect to the accommodations, any deficiency of room is entirely ascribed by the noble Earl to his own humour, since he was dissatisfied with any attempt that could be made to extend it.

In answer to the objection that intercourse is obstructed with the inhabitants of the island and the officers of the garrison, it seems to be admitted, that unrestrained converse is not allowed with the natives, but no communication was prevented with those who visited the island, at the same time, that any disrespectful intrusion was avoided; and in no case was the intercourse with the officers of the garrison interdicted.

The noble secretary also gave an explanation as to the range allowed to Napoleon. It was first designed to extend twelve miles, but it was afterwards thought prudent to limit it, in order to prevent any experiment like tampering with the soldiers; but throughout the whole island he might take his rides, if he would consent to be accompanied by an officer sustaining no inferior rank to that of a captain.

After a comparison intended to be disadvantageous to the present governor, on the relative view of the conduct of Sir Hudson Lowe and that of his predecessor; a post-

script is added, in which it is proposed, that Napoleon should pay his own expenses, but with the condition that his correspondence should be unopened, and that the funds he should receive should be at his own disposal. Under the circumstances of the real or supposed necessity of examining into the nature of that correspondence, such a proposition could not be listened to for a moment. With regard to the expenses, the original intention was to limit them to £8,000, but they were enlarged to £12,000 per annum, which sum was to be applied for the exclusive accommodation of Buonaparte, his friends and attendants, an amount equal to that devoted to Sir Hudson Lowe, his staff, and the whole of his establishment. We are unwilling to enter into frivolous explanations about the quantity of beverage allowed, but considering that the associates of Buonaparte, including two children, consist only of ten persons, besides inferior attendants, the allotment assigned of twenty-eight dozen of wine every fortnight, besides porter, surely is amply sufficient, not only for the natural appetites, but for those that are luxurious and artificial.

The noble Secretary of State incidentally noticed his own letter, and the instructions which accompanied it for the safe-custody and treatment of Buonaparte which appeared in the German papers. As these documents are now confirmed on such high authority in further illustration of the subjects, connected with the Count de Montholon's letter, we have thought fit to supply a translation of them.

Letter from Earl Bathurst, Secretary of State, to the Lords of the Admiralty.

" Downing Street, 30th July, 1815.

" MY LORD,—I wish your Lordships to have the goodness to communicate to Rear Admiral Sir George Cockburn a copy of the following Memorial, which is to serve him by way of instruction, to direct his conduct, while General Buonaparte remains under his care.

The Prince Regent, in confiding to English officers a mission of such importance, feels that it is necessary to express to them his earnest desire that no greater personal restraint may be employed than what shall be found necessary faithfully to perform the duties of which the admiral, as well as the Governor of St. Helena, must never lose sight, namely, the perfectly secure detention of the person of General Buonaparte. Every thing which, without opposing the grand object, can be granted as an indulgence, will, his Royal

Highness is convinced, be allowed the General. The Prince Regent depends further on the well known zeal, and resolute character of Sir George Cockburn, that he will not suffer himself to be misled, imprudently to deviate from the performance of his duty.

"BATHURST."

"MEMORIAL.

"When General Buonaparte leaves the Bellerophon to go on board the Northumberland, it will be the properest moment for Admiral Cockburn to have the effects examined which General Buonaparte may have brought with him.

"The Admiral will allow the baggage, wine, and provisions which the General may have brought with him to be taken on board the Northumberland. Among the baggage, his table service is to be understood as included, unless it be so considerable as to seem rather an article to be converted into ready money, than for real use.

"His money, his diamonds, and his saleable effects (consequently bills of exchange also) of whatever kind they may be, must be delivered up. The Admiral will declare to the General that the British government by no means intends to confiscate his property, but merely to take upon itself the administration of his effects, to hinder him from using them as means to promote his flight.

"The examination shall be made in the presence of a person named by Buonaparte, the inventory of the effects to be retained shall be signed by this person, as well as by the Rear-Admiral, or by the person whom he shall appoint to draw up the inventory.

"The interest or the principal (according as his property is more or less considerable) shall be applied to his support, and in this respect, the principal arrangement to be left to him.

"For this reason he can from time to time signify his wishes to the Admiral, till the arrival of the new Governor of St. Helena, and afterwards to the latter; and if no objection is to be made to his proposal, the Admiral or the Governor can give the necessary orders, and the disbursement will be paid by bills on his Majesty's Treasury.

"In case of death, he can dispose of his property by a last will, and be assured that the contents of his testament shall be faithfully executed.

"As an attempt might be made to make a part of his property to pass for the property of the persons of his suite, it must be signified that the property of his attendants is subject to the same regulations.

"The disposal of the troop left to guard him must be left to the Governor. The latter, however, has received a notice, in the case which will be hereafter mentioned, to act according to the desire of the Admiral.

"The General must constantly be attended by an officer ap-

pointed by the Admiral, or, if the case occurs, by the Governor. If the General is allowed to go out of the bound where the sentinels are placed, an orderly man at least must accompany the officer.

When ships arrive, and as long as they are in sight, the General remains confined to the limits where the sentinels are placed. During this time all communication with the inhabitants is forbidden. His companions in St. Helena are subject during this time to the same rules, and must remain with him. At other times it is left to the judgment of the Admiral or Governor to make the necessary regulations concerning them.

" It must be signified to the General, that if he makes any attempts to fly, he will then be put under close confinement, and it must be notified to his attendants, that if it should be found that they are plotting to prepare the General's flight, they shall be separated from him, and put under close confinement.

" All letters addressed to the General, or to persons in his suite, must be delivered to the Admiral or Governor, who will read them before he suffers them to be delivered to those to whom they are addressed.

" Letters written by the General or his suite are subject to the same rule.

" No letter that does not come to St. Helena through the Secretary of State, must be communicated to the General or his attendants, if it is written by a person not living in the island. All their letters addressed to persons not living in the island must go under the cover of the Secretary of State.

" It will be clearly expressed to the General, that the Governor and Admiral have precise orders to inform his Majesty's government of all the wishes and representations which the General may desire to address to it; in this respect they need not use any precaution. But the paper on which such request or representation is written, must be communicated to them open, that they may both read it, and when they send it, accompany it with such observations as they may judge necessary.

" Till the arrival of the new governor the Admiral must be considered as entirely responsible for the person of General Buonaparte, and his Majesty has no doubt of the inclination of the present Governor to concur with the Admiral for this purpose.

" The Admiral has full power to retain the General on board his ship, or to convey him on board again when, in his opinion, secure detention of his person cannot otherwise be effected.

" When the Admiral arrives at St. Helena, the Governor will, upon his representation, adopt measures for sending immediately to England, the Cape of Good Hope, or the East Indies, such officers or other persons in the military corps of St. Helena, as the Admiral, either because they are foreigners, or on account of their character or disposition, shall think it advisable to dismiss from the military service of St. Helena.

" If there are strangers in the island, whose residence in the country, shall seem to be with a view of becoming instrumental in the flight of General Buonaparte, he must take measures to remove them. The whole coast of the island and all ships and boats that visit it, are placed under the surveillance of the Admiral. He fixes the places where the boats may visit, and the Governor will send a sufficient guard to the points where the Admiral shall consider this precaution as necessary.

" The Admiral will adopt the most vigorous measures to watch over the arrival and departure of every ship, and to prevent all communication with the coast, except such as he shall allow.

" Orders will be issued to prevent, after a certain necessary interval, any foreign or mercantile vessel to go in future to St. Helena.

" If the General should be seized with serious illness, the Admiral and the Governor will each name a physician who enjoys their confidence, in order to attend the General in common with his own physician; they will give them strict orders to give in every day a report on the state of his health. In case of his death, the Admiral will give orders to convey his body to England.

" Given at the War Office, 30th July, 1815."

We have nothing to do with party questions, party politics, and party interests in our review of the Count de Montholon's letter; but it will be obvious we think, to every one of our readers, that no restriction is imposed on Napoleon not connected with the real or imagined purpose of his safe custody; and it will be for the public to judge if from any unfounded suspicion, or outrageous precaution, what is designed merely for security, is converted into oppression. In this inquiry the British character is concerned, to which no native can be indifferent.

It may be proper to state that another edition of the work before us is soon to appear with new facts, in which, as we understand, additional complaints are to be stated, and it is to be asserted that a distinction is made between the deportment of the Russian and the other commissioners at St. Helena. The former, we are told, are instructed not to treat this illustrious exile merely as a superior military officer, but, in all matters of external ceremony, to consider him as having the title, rank and dignity of an independent Emperor, such as he was acknowledged to be when abdicating the throne of France, he withdrew to the Island of Elba.

We confess that whatever may be the crimes of Napoleon committed against himself, his empire, and mankind, we have laboured through this article with very painful emotions; we think it is impossible to contemplate such a

tremendous fall from the pinnacle of human ambition to the depth of captivity, without compassion for the sufferer, whatever may be the consolations with regard to the rest of the species; and we heartily join in the sentiment addressed to him by the Mousquataire Noir,—“L'épreuve du malheur vous donnait a mes yeux, ce je ne sais quoi d'achevé, qui jusques la manquait a votre gloire!”*

ART. VIII.—*The Majolo: a Tale. In Two Volumes. By JOHN GALT, Esq. Author of Travels in the Mediterranean, &c.* 12mo. London, Sherwood and Co. 1816.

WE confess ourselves unable with any precision to describe the nature of the small work before us;—it is scarcely a novel, for it is very deficient both in incident and characters; it is not a piece of biography, at least if we may credit the author's assertion: he himself calls it a “peculiar tale,” in which, with the relation of the life of an individual, he has mixed up a number of discussions upon ethical topics, frequently not very original, and seldom at all entertaining. Thus those who take up *The Majolo*, and expect to be interested in the story, will lay it down as prosing and tedious, while those who look at it as a work upon the philosophy of the mind, will reject it as a repetition of what has been better said before. It would be unfair, however, to deny that in the application of the metaphysical parts of the work to situations of ordinary life, there is some novelty and considerable ingenuity.

Very few persons know what a *Majolo* is, and therefore so far the title is ill chosen, unless Mr. Galt thought that it would excite curiosity: according to his account it is a name given to certain natives of Sardinia, who have been educated at a singular establishment in that island called the School of the *Majoli*: the scholars are composed of such of the children of poor persons as display early talent, and while they are engaged in acquiring the dead languages and other accomplishments they are placed as domestic servants in some family to which they are recommended in the town; having completed their education, they are allowed to return to their native vallies among their flocks and herds, or to enter the world as adventurers in any capacity

* *Memoire a l'Empereur sur les Griefs, et le Vœu du Peuple Français; par Narcisse Achille de Salvandy.*

which industry or talent may enable them to fill. The tale before us is composed of the incidents of the life of one of the latter who returns, it is true, to his native valley, but not until he has travelled much by sea and land, and having made philosophical reflections upon men and their employments in all countries, becomes tired of society. The author, while travelling in Sardinia, represents himself as taking shelter in the cottage to which the Majolo had withdrawn, and where he supported himself and an old female relation chiefly by the labours of the field.

Having abandoned his instructors at an early age, the mind of the Majolo had not been trammelled by any pre-existing notions or opinions, and the principal purpose of these volumes is to shew its gradual formation into the shape in which it was portrayed by the author: the leading feature of the character of the Majolo is—that he is a fatalist, and to this doctrine he modifies and adopts all the transactions to which he refers in his relation: thus, contrary to established systems of morals, he attempts to prove that all crimes, from pilfering up to murder, are the effects of predestinated causes, over which the offender had no controul, and that he should rather be treated as a being afflicted with a moral disease, than as a fit object of punishment. Certainly there is nothing new in these notions, but the novelty consists in the mode in which the Majolo arrives at them. He is also an advocate for the accordance between the physical form of a man and his intellectual character, and for a sympathetic and antipathetic power in different minds: a fourth position he maintains is the great necessity, in education, of consulting the natural inclination, or, in other words, the predestinated bent of the mind of the pupil. How far, in all this, Mr. Galt is displaying and enforcing his own opinions, we cannot of course ascertain, nor how far he is “the hero of each tale,” but the observations he makes upon various countries, and their institutions, we suppose to be the result of his own experience during his travels. The story is, of course, the most insignificant part of the work, and is only intended as a vehicle for sentiments, out of which a theory is to be formed; we shall consequently not enter into it, but make a few extracts, in the choice of which we shall be guided both by their interest, and the doctrines they are intended to enforce. The subsequent relation is introduced to support the Majolo’s notions respecting secret sympathies and antipathies. He is at this time travelling companion to a German Count,

Waltzerstein, and has gone with him and the English ambassador at Naples to the Opera.

" By this time I was pretty well acquainted with the English character, and fully aware of the uncommon number of odd and eccentric individuals which your country more than any other furnishes. The performance on the evening to which I allude was truly exquisite ; a new piece was performed, and every thing went off divinely. The eyes of the audience sparkled with delight. Count Waltzerstein applauded the music to the skies, and Sir William Hamilton was delighted to hear the erudite opinion of so excellent a judge. Like the rest of the company I was ravished with delight, and at the conclusion of one of the most beautiful airs, I turned to the young Englishman to express what I felt. To my astonishment he appeared in the utmost negligence of apathy. His eyes were loose and wandering, and the general relaxation of all the muscles of his face indicated the greatest indifference and insensibility to the performance. Struck with so extraordinary a spectacle, I repressed what I had intended to say, and looked at him in silence for he did not happen to observe me. From that moment the piece became as indifferent to me as to him, and I watched every movement of his features with the keenest scrutiny. At length his eye caught a stranger who entered a box on the opposite side of the house, and in an instant, as if touched by some Promethean energy, the inertness of his mind ceased, his countenance became animated and full of intelligence. On looking towards the stranger, I perceived that he was also an Englishman, and I conjectured that they were friends ; but when I again turned to the nobleman, he had undergone a still more extraordinary change. He was evidently greatly alarmed, and there was a cast of sorrow in his face so inexpressibly desponding, that I could scarcely look at him without shedding tears. Soon after he rose and left the box, and presently I saw him enter the pit, and approach as near as he could to the box at which the stranger appeared. When he had satisfied his curiosity he left the theatre, and a message was almost immediately brought to the minister, that he had shot himself. It was this affair which so deeply interested me. Nobody could account for the commission of the crime. No cause could be assigned. All that was known amounted only to this, that he had spent the day cheerfully in a large party at the English minister's, and had accompanied us afterwards to the Theatre, from which he abruptly retired and committed suicide.

" ' To this statement what could I add. The case was mysterious to the highest degree, for upon enquiry, I found that the stranger did not know the unhappy nobleman even by sight. I was nevertheless, however, convinced that the appearance of the stranger had occasioned the fatal catastrophe, and this idea taking possession of my imagination, I could not rest until I had endeavoured to discover the truth.

" 'I contrived to become acquainted with the stranger. I exerted every power that I possessed to obtain his confidence, for I suspected that he stifled the truth, when he affected to deny his acquaintance with his wretched countryman ; but I was mistaken.

" 'The common opinion of the English was, that his Lordship had lost a great deal of money at play, and had on that account left England. This, however, was not sufficient to explain the precipitancy of his death. He was not exasperated at the time by any loss. But that the stranger was somehow connected with the cause, and that his appearance in the theatre had induced the fatal deed, no reasoning on earth could have persuaded me to think otherwise.' "

(p. 202—205. vol. i.)

The Majolo attributes the suicide immediately to a secret antipathy between the English nobleman and the stranger, and becoming acquainted with the latter he takes him to see a convict who greatly resembled the English nobleman in face and person : the result confirmed his opinion, for the convict was also affected upon the sight of the stranger. To be sure this is a mere whimsey, and it is rather singular to attempt to form philosophic truths upon fictitious narratives. Soon afterwards the Majolo dreams that he beholds Count Waltzerstein dying while he is in the room, and he is scarcely awake before he is informed that the Count has actually expired. The connection between dreams and realities is another point he endeavours to establish. The Count is found to have been poisoned, and the Majolo is arrested and thrown into prison on suspicion, arsenic having been found in his portmanteau ; in this dilemma, conscious of his innocence, he casts about in his mind to discover who could have been guilty, and the name of Antonio, a young inoffensive domestic, presses upon his conviction in spite of his reason ; the Majolo at last becomes convinced that Antonio is the murderer. The Majolo was examined by the judicial authorities, and the witnesses against him were produced.

" 'At that moment Antonio and the other servants were admitted into the dungeon.

" 'His appearance acted upon me with the electricity of an insult. I leapt from the ground, and in an agony of rage and grief, grasped him by the throat, and exclaimed, 'Wretch ! what is this you have done ?'

" 'He was thunderstruck ; his complexion, naturally pale, became of a gangrenous yellow, and before I could master myself, he fainted and fell down at my feet.

" 'In a few minutes he was recovered, and, scarcely more to the

astonishment of the other persons, who had by this time entered the dungeon than to me, he acknowledged himself the murderer!

" 'It is impossible to describe the tumult of different feelings with which this disclosure affected me. Overcome by an emotion that felt like gratitude, I embraced the mysterious wretch, for relieving me from the horror of the situation into which I had been cast. The spectators—dumb and overawed,—looked at us alternately.

" 'Antonio drooped his head upon his breast as he sat on the floor, leaning against the wall. In the same instant I fell on my knees, and in a fervour of devotion which no language can describe, I uttered in tears and sobs, my sense of the miracle which Divine Providence had wrought in my behalf.' " (p. 18—19. vol. ii.)

Afterwards the Majolo visits the self-convicted malefactor in his dungeon, in order to ascertain what motive he could have in murdering so kind and generous a master as Count Waltzerstein. He asks him ;—

" 'In the name of Heaven, Antonio, what tempted you to poison the Count ?'

" 'To this he made no reply, and I repeated the question with greater emphasis.'

" 'He laid down a piece of bread, which he was raising towards his mouth, and laying the back of his right hand on his knee, placed his left in its palm, with a sort of emphatic negligence.

" 'Did you never, Sir, feel yourself,' said he, 'inclined to do any thing which you could not account for. Unless you have felt this, I cannot explain to you how I have been tempted to poison Count Waltzerstein, nor why I feel no sorrow for the sin.'

" 'But you might feel something for the miserable fate that awaits you.' 'I do not however,' said he, 'I have long been prepared for it.' 'How,' exclaimed I, 'have you always thought that you were destined to suffer an ignominious death ?' 'Yes, Sir, I have, ever since I could understand any thing, being persuaded that it was my fate.'

" 'This singular confession overawed me, I remained silent and at a loss what to ask next. After a pause of a few minutes, I again addressed him. 'Is this your first crime, Antonio ?—' 'It is the only murder that I have committed,' said he, looking at me with a smile, expressive of the remembrance of enjoyment; and he added, 'I have long desired to gratify myself in that way; but I was always afraid till the opportunity presented itself of making you responsible for the guilt. How did you discover me, for I shut your trunk and packed it up for the journey immediately on stealing the poison, and it was not opened till the search was made.' " (p. 26—27. vol. ii.)

This is what Mr. Galt, through the person of the Majolo, calls "a predestinated villain," arguing that all vices are only "erroneous conclusions of the understanding," which

erroneous conclusions the offender is fated to arrive at. We need not dwell upon the consequences of such doctrines; they have already been refuted by all who have written upon the accountableness of man as a moral agent. It is unnecessary for us also to enlarge upon the stale topic of the degraded light in which man ought to be viewed, if thus is reason is to be supposed to have no power over his will. He applies the same arguments to the case of a young midshipman, who having been dismissed his ship for petty thefts, is afterwards tried at the Old Bailey for a higher crime, and is transported: to these persons he attributes no moral guilt; they were only the unfortunate instruments of certain crimes, the commission of which they had no power to controul. This is the principal point laboured throughout the work, and so far it has not a very beneficial tendency.

A great many of the common-places of ethics, morals, and politics, are dispersed in various parts of this tale: the Majolo considers himself a profound metaphysician, and broaches his egostitic notions with all the pomp of grand discoveries, every now and then interspersing pieces of literary criticism that might be new in Sardinia, but assuredly are not so here; we refer particularly to the long episode upon Shakespeare at p. 101 of vol. i.; if all that is there stated have not been repeated over and over again by various English writers, it is only because it was not worth saying. Some of the triteness to which we above alluded may be found in vol. i. p. 158, 159, and 156, and vol. ii. p. 50, 60, 140, and 144. The Majolo is undoubtedly made out to be a man of talents, but Mr. Galt has not given him what he strove hard to communicate—originality and profundity; on the contrary, he is generally superficial in his observations upon the habits and customs of society, though he would fain convince us, as he sets out by stating, that he has not viewed foreign countries and their establishments with the eye of an ordinary observer. He dogmatizes upon all subjects, and there is scarcely an art or a science but falls under his flippant censure; for instance, in vol. i. he there summarily condemns and ridicules the labours of the chemist, the mathematician, the metaphysician, and the political economist.

“ ‘The chemist, by studying the little partial experiments of his laboratory, loses the power of applying his principles to the great and comprehensive processes of nature; the mathematician forgets

the objects of his science in the developement of methods; the metaphysician, by attaching himself solely to intellectual operations, renders his reasoning futile, because he neglects the physical propensities of man; and the political economist errs in the same manner, conceiving that he has ascertained the strength or weakness of nations, when he has only measured the extent of their financial means." (p. 223. vol. i.)

Mr. Galt is guilty of the usual fault of confounding the errors of the followers of these sciences with the sciences themselves; what he says is true to a certain extent, and must be true as long as man continues fallible, and science progressive.

ART. IX.—*Letters, written by the Right Honourable Philip Dormer Stanhope, Earl of Chesterfield, to Arthur Charles Stanhope, Esq. relative to the Education of his Lordship's Godson, Philip, the late Earl.* 8vo. pp. 196. London, Colburn, 1817.

GRAY, in a letter to Wharton in 1763, notices a celebrated production of the most ingenious and persuasive writer of his age: "I doubt not," he says, "you have read Rousseau's *Emile*; every body that has children should read it more than once; for though it abounds with his usual glorious absurdities, though his general scheme of education be an impracticable chimera—yet there are a thousand lights struck out, a thousand important truths better expressed than ever they were before, that may be of service to the wisest man. Particularly, I think he has observed children with more attention, and knows their meaning, and the workings of their little passions, better than any other writer."

We are not to expect a work of this kind in the little volume before us, but it contains the sentiments of an affectionate relative at an advanced age, towards a boy scarcely advanced beyond infancy, and all the common sentiments of a sound understanding, as applied to the conduct of education at this early period of life.

The letters universally known, written by the same nobleman to his natural son Philip Stanhope, were first published in two volumes, quarto, in the year 1774, and were dated from about June 1738, to October 1768, when the death of the son closed the correspondence. The present letters to his Lordship's godson, who succeeded to his titles,

commence in September 1759, and terminate in June 1767; and so far, it will be observed, they are contemporaneous with those which were written to the former. We notice this circumstance, because, at the same time the author was composing the most discreet instructions for the education of the latter, he was recommending the most dangerous and immoral principles and practice to the former; yet in both, no doubt can be entertained, that he was actuated by the warmest affection; so that we can only look with regret on that state of mental perversion to which the writer was subject.

Severe things have been said on Lord Chesterfield. Johnson, who had some cause for irritation, and who without such an impulse was often prodigal of his acrimony, observes of his Letters to his Son, that they inculcate "the morals of a strumpet, and the manners of a dancing-master." Mary Wolstonecraft, who charges Rousseau with celebrating barbarism, and uttering the apotheosis of the savage virtues, is not sparing of the peer, and insists, that a libertine is a saint compared with "this cold-hearted rascal;" but while she denominates his system, very properly, an immoral one, and represents his correspondence in some respects as frivolous, she admits that it contains useful and shrewd remarks, and is instructive in the art of acquiring an early knowledge of the world. It must be acknowledged, that the reputation of his Lordship suffered much and deservedly, in consequence of the industry of those who undertook this posthumous publication; but he was by no means destitute of virtuous qualities, which occasionally gave force and character equally to the politeness of his manners, the brilliancy of his wit, and the eloquence of his harangues. He was a man both of pleasure and business, but he never suffered the attractions of the former to encroach on the duties of the latter. He twice discharged the functions of ambassador in Holland, was Lord Lieutenant in Ireland, and in England filled the offices of Secretary of State and Lord High Steward of the Household. For thirteen years he was uniform in adhering to his party, which was that of the Prince of Wales, and nothing could induce him to abandon it, although his relation, General Stanhope, who was at the close of this period in the zenith of power, had the best means and the best inclination to gratify his utmost ambition.

It is a little remarkable, that the discountenance he received, originated in a mistake which it might be expected

he, of all other men, from his knowledge of character, would be least likely to commit: he paid his court to Lady Suffolk, the mistress of George the Second, instead of shewing that respect to the Queen; not having had sufficient address to discover, that while to the former were devoted the passions of the King, for the latter were entertained by his Majesty the greatest esteem, and the most profound reverence; and any disregard shewn to her by the nobility in his service, would be visited with the most severe marks of his displeasure. We shall only add, that his transactions in Holland shewed him to be an able negociator; that in Ireland he conducted himself with integrity, vigilance, and sound policy, and conciliated the affections of the people; and that he would have died beloved and revered, from the impracticability of discovering the motives of the human mind under ordinary circumstances, had not his officious friends undermined and destroyed his reputation, by exposing the secret windings of his intrigue and vanity in the publication of his letters to his son. This correspondence proves that he was a man with whom the applause of mankind was the governing principle; and that he was not, on common occasions, scrupulous about the means by which this darling object of his pursuit could be acquired.

When his Lordship retired from public life, he was anxious to become as distinguished in literature as he had been in politics, and he affected to be the patron of men of science and erudition. An anecdote with regard to him, we have had occasion to mention in our review of a posthumous publication of Dr. Johnson's, by which it appears, that although Lord Chesterfield was desirous of the name of being the patron of letters, he was not disposed to pay dearly for it; but dearly he did pay for his neglect, since the reproof of the lexicographer has never been, and will never be forgotten. "The notice," says the Doctor, "which you have been pleased to take of me, had it been early, had been kind; but it has been delayed, 'til I am indifferent, and cannot enjoy it; 'til I am solitary, and cannot impart it; 'til I am known, and do not want it."

After the death of his son, this nobleman fell into a state of despondency, being destitute of the only effectual support under decay and pain, and he fell a sacrifice to his accumulated infirmities, augmented by that, which of them all is the most unmanageable—old age.

But it is time that we should advert more directly to the

letters respecting his godson, who certainly had much occasion for advice, as he was placed under the influence and authority of three instructors, with each of whom he was in great danger of the most mischievous effects on his moral habits. One, we are told in the preface, was M. Robert, a dissipated Frenchman, who kept an academy at Marybone; another was Cuthbert Shaw, an indifferent poet, who had been a strolling player, and had formed all the vicious habits to which in such a walk of the profession he was exposed; the third was Dr. Dodd, whose history and unhappy end are well known. The impatient divine soon began to build high expectations of preferment, in consequence of having this pupil, the heir apparent to the titles and estates of the earldom, under his superintendence; and on the occasion of soliciting the interest of his Lordship for some benefice, he received an answer which does credit to the feelings of the writer.

"SIR,

Blackheath, July 19th, 1766.

"I will not begin this letter with the common-place expression of 'I should be very glad to serve you, were I able,' which is much oftener a civil denial than a pledge of services really intended to be performed; but I hope that you will give a juster and more favourable interpretation to the assurance of my good wishes for you, however unavailing. As for any direct application from me to the King, it is utterly impossible. I have made my court but once to him since he came to the crown, and that was in the first week; since when I have never seen his face, and probably he has never heard my name. Moreover, it would be wholly useless to you, for reasons which I will tell you when I have the pleasure to see you next. If you think that my writing to Lord Hertford in your behalf, can be of any service to you, (which I do not think it can,) I shall very readily do it; and if the Duke of Newcastle should retain the ecclesiastical department, I will apply to him, and not without some hopes of success; but further, this deponent saith not, because further is not in his power.

"I am, with great truth and esteem,

"SIR,

"Your most faithful humble servant,

"CHESTERFIELD."

The first of the series, is a letter which Lord Chesterfield, in September 1759, wrote to the father of his godson, to whom these letters are addressed; and it stated, that Sir Wm. Stanhope proposed to marry Miss Delaval, a circumstance which was likely to divert the rank and property of the chief of the family from its descent to his correspondent.

and his offspring. On this occasion Mr. Arthur Stanhope speaks of his disappointment in very proper terms, and his letter produced the subsequent from Lord Chesterfield.

"The Earl of Chesterfield to Arthur Stanhope, Esq.

"SIR, London, October 25, 1759.

I was very glad to find by your last letter that you took the news of my brother's marriage, which could not be very agreeable to you, with so philosophical and religious a resignation. Rank and fortune are by no means the necessary ingredients to happiness, but often the contrary. Happiness must be internal, and not depend upon the outward accidents of fortune; and Providence has kindly distributed it equally among the poor as among the rich, and perhaps more liberally among the former. STURDY* knows no difference, and it may be never will; for if he should have deserved a large fortune, he will know how to be content, and consequently happy, with a small one. But that he may have a chance of mending it, I send him here inclosed a lottery ticket, which will bring him at least 10,000*l.* prize, if not one of the twentys. Tell him that he will have no luck if he does not learn his book very well, and speak French to Jack. It would not be amiss if you made Jack read him a short story every day in the *Metamorphoses*, in your presence. He would, by the help of the pictures, retain something of it. I am still, and ever shall be, in a very crazy state of health, but always your faithful, &c.

"CHESTERFIELD."

Of the evil effect of the manners and morals of a great domestic establishment on the infant mind this nobleman was perfectly aware. In his letter of the 13th Sept. 1762, he says, "I should take our boy into my house this breaking-up time, but I dare not, both on account of his health and of his manners. I have too many servants, many of whom would give him good things, as they call them, and very few of them good examples."

We quote the following, because it affords some traits of the character equally of the writer, the parent, and the child.

"9th July, 1763.

"Our boy was very thoughtful and grave upon account of your last letter to him, and Mr. Robert's letter to you, which, by Mr. Robert's order, he brought me, though very unwillingly, to read. I must say, that he acted contrition very well to me; but when my back was turned, he was very cheerful. I read him a grave and strong lecture upon sudden passion: for what Mr. Robert wrote to you is very true, that he is subject to too sudden gusts of passion;

* The name his Lordship familiarly gave his godson.

but it is as true, too, that they are very soon over. However, they must be got the better of; for I know nothing, in the common course of the world, more prejudicial, and often more fatal, than those sudden starts of passion. I have inquired about this combustible disposition of his of my valet-de-chambre Walsh, who is his intimate confidant, and who confessed to me that he was exceedingly inflammable, but that the flame was immediately extinguished. This disposition is only to be cured by time and by reasoning, ridicule and shame, but not by anger and passion; which, instead of curing, would authorize his own hastiness. Therefore, I must desire you not to write him any angry letters upon this subject, which would dispirit and deject him too much, but to ridicule and shame him by the feigned examples of third persons. That he can check this humour is evident, for I am sure that the whole world could not provoke him to be in a passion in my presence; so that you may depend upon it, that I will cure him in time, and by fair means. He has now begun to learn Latin, and, as a new thing, (for the gentleman loves novelty exceedingly,) he goes on with great rapidity. To shew you how soon he can learn any thing when he pleases, he played the other day with his confidant, Walsh, at draughts, who plays as well as people commonly do, but he beat him all to nothing, and this from only seeing Mr. Robert play on evenings. When you come to live over against him, it will be of infinite use to him, provided (excuse my speaking plainly) that you are never too fond, nor too angry." (p. 60—63.)

The circumstances of the introduction of Mr. Shaw, as the instructor of the godson, shews the carelessness and indifference with which his Lordship could, on some occasions, treat matters which in other situations he would have considered of the deepest interest. His credulity was imposed upon by the Marybone schoolmaster.

" 4th May, 1765.

" I have not troubled you for a considerable time; our boy, who is the principal object of both our cares, not having supplied me with any new matter. But now I must acquaint you with what I have done, and what I further propose to do with him. Mr. Robert came to me two days ago, and very honestly told me, that the boy could not possibly learn any more at his school singly, when there are now fourteen other boys, and most of them younger than himself; that his prodigious vivacity, and attention to what even he was *not* doing himself, would keep him backward at his or any other school in England; and he wished that he were placed with some learned man in town, who should at most have but three or four scholars in his house; in which case, he would answer for it, that our boy would learn more in one year than any other in two, from the great quickness of his conception. He added, that I must be sensible he could not dismiss all his other scholars, by whom he got his liveli-

hood, to attend our boy alone, to whom he gratefully confessed that he owed most of them; that in the mean time, till we could find a proper place to settle him in, he would, if I approved of it, send him two hours every morning, and two in the evening, to one Mr. Shaw, who lived within three doors of him, who had been head-master to a great school in the country, and was a man of sound classical learning. I told him I greatly approved of his scheme for the present, and desired that he would put it in execution next Monday. The boy, who is acquainted with Mr. Shaw, is not only willing to go to him, but is proud of it, and thinks himself of more importance for it. This Mr. Shaw is a poet, though perhaps not the best in the world; it was he who wrote the *Race*, which the boy sent you some months ago, and which is something above mediocrity." (p. 128—132.)

The genuine sentiments of Lord Chesterfield on women and marriage, may perhaps be as accurately collected from the following letter, as from any that could be produced.

"12th October, 1765.

"In answer to the favour of your last letter, in which you desire my opinion concerning your third marriage, I must freely tell you, that in matters of religion and matrimony I never give any advice; because I will not have any body's torments in this world or the next laid to my charge. You say, that you find yourself lonely and melancholick at Mansfield, and I believe it: but then the point for your mature consideration is, whether it is not better to be alone than in bad company; which may very probably be your case with a wife. I may possibly be in the wrong, but I tell you very sincerely, with all due regard to the sex, that I never thought a woman good company for a man tête-à-tête, unless for one purpose, which, I presume, is not yours now. You had singular good fortune with your last wife, who has left you two fine children, which are as many as any prudent man would desire. And how would you provide for more? Suppose you should have five or six, what could you do with them? You have sometimes expressed concern about leaving your daughter a reasonable fortune: then what must be your anxiety, if to Miss Margaret, now existing, you should add a Miss Mary, a Miss Betty, a Miss Dolly, &c.; not to mention a Master Ferdinando, a Master Arthur, &c. My brother gave me exactly the same reasons that you do for marrying his third wife. He was weary of being alone, and had by God's good providence found out a young woman of a retired disposition, and who had been bred up prudently under an old grandmother in the country; she hated and dreaded a London life, and chose to amuse herself at home with her books, her drawings, and her music. How this fine prospect turned out, I need not tell you. It turned out well, however, for my boy. Notwithstanding all these objections, I made your proposal to my sister and her girl, because you desired it. But it would

not do: for they considered that her fortune, which is no great one, joined to yours, which is no great one neither, would not be sufficient for you both, even should you have no children: but if you should have any, which is the most probable side of the question, they could not have a decent provision. And that is true. Moreover, she has always led a town life, and cannot bear the thoughts of living in the country, even in summer. Upon the whole, you will marry or not marry, as you think best: but, to take a wife, merely as an agreeable and rational companion, will commonly be found to be a great mistake. Shakspeare seems to be a good deal of my opinion, when he allows them only this department—

'To suckle fools, and chronicle small beer.'

I am just now come to town to settle for the winter, except an excursion to Bath. I shall see my boy on Monday or Tuesday next, and I am apt to think that we shall be very glad to meet. I shall now soon know what to trust to with Mr. Dodd." (p. 144—147.)

There are occasional remarks on women dispersed even in this little volume, that shew his splenetic temper towards the sex. In speaking of Miss Stanhope, the sister of his godson, he observes with more than his usual candour, "I am very glad she likes, and succeeds so well in, drawing; for it takes up a good deal of time, and, so far, keeps women out of harm's way. Most of them do ill, because they have nothing else to do." His profligate declaration to his son, will ever be recollected to his disgrace: "I have endeavoured," he says, "to gain the hearts of twenty women, whose persons I would not care a fig for."

The brief concluding letter will afford those who enjoyed a personal acquaintance with the late Earl, an opportunity of comparing the opinion of his ancestor with the individual of whom it was expressed, and we are inclined to think it will shew the discernment with which it was formed.

" 8th June, 1767.

"I am extremely pleased that you are so well satisfied with the boy. I will venture to pronounce that he will do. I cannot in the least approve of laying out the money in hand, which I destined towards his immediate education, and to which I will now add another 1,000*l.*, and place them both in the bank consol. annuities, which are a safe fund, and pay four per cent. by half-yearly payments to a day. I received as good an account from him of his journey to Mansfield, as any man in England could have wrote. He can do every thing well when he pleases, and I must do him the justice to say, that he generally desires to please, though not always for a great while together." (p. 195—196.)

Before we conclude we should remark of this little

volume, that many valuable principles of education may be drawn from it, trifling as it appears in the shape in which it is presented. The leading maxim every where is that which was so ably inculcated by Mr. Locke—"If children's spirits be abased and broken by too strict a hand, they lose all their vigour and industry."

ART. X.—*Delaplaine's Repository of the Lives and Portraits of distinguished American Characters.* Philadelphia, Delaplaine. 4to. pp. 106. 1815.

As this work has been published more than a year, it is ten or eleven months beyond the limit of time we usually prescribe to ourselves for the review of literary productions; but, since the communication on subjects of this nature is maintained with so much difficulty, with the intervention of winds and waves to the extent of three thousand miles, we may, without much apology, be allowed now to submit this publication to the attention of our readers. Yet, is it worth their examination? We can scarcely venture to answer this question in the affirmative; and it must be allowed, that whatever advances the citizens of the United States have made in commerce, agriculture, and political science; in all that constitutes taste, in all that relates to the imagination, and in all that embellishes life, they are greatly inferior to the people of the country which their forefathers thought fit to abandon. This is not the opinion which Mr. Delaplaine (who appears to be the author as well as the publisher of the work) entertains of his compatriots; but we notice, that he seems to value himself less upon his text than upon his portraits—less upon the skill of the writer, than upon the dexterity of the artist. A feeling of injustice to the New World he complains of, which we think not founded in correct observation, and we are sure it is not with reference to the present sentiments in Europe.

"It is well known that, since the first colonization of the New World, efforts have been made by the writers of Europe to degrade the character of the natives of America. The people of the West, although the immediate descendants of European ancestors, have been declared to be inferior, both in body and intellect, to those who are born in the eastern hemisphere.

"This assertion, however improbable in appearance, and unfounded in fact, was so often repeated, and maintained with such effrontery, as to gain at length a very general currency in America, as well as in Europe, and to be received, perhaps, by a majority of

the people of both countries as a settled truth; nor has it been found an easy task to dissipate completely the popular delusion.

"But from various causes, which it might not be pertinent to our purpose to mention, the spell is broken; and, provided Americans be true to themselves, can never be restored, to reduce again to bondage the human mind." (p. iv.)

This publication is intended to be introductory to a series of others, in which the biography of the most distinguished persons in the United States is to be detailed; yet, although professedly to shew native worth and excellence, the half of his characters are not natives. He commences with Columbus and Vesputius, born in Italy; and these are followed by the lives of Dr. Benjamin Rush, Fisher Ames, Alex. Hamilton (not a native), and George Washington.

Of Columbus the author states positively, that he was a Genoese by birth; but the fact is, that numerous places have contended for the honour, yet we admit that, on a calculation of probabilities, we prefer assigning the distinction to Genoa, although the family was originally from the Pradillo, in the Placentine. Mr. Delaplaine commends the ardent thirst of Columbus for honourable exploits, which hurried him into the strife and tumult of arms; and next speaks of an obstinate conflict with a Venetian galley, when the vessel he commanded was discovered to be in flames, and when he escaped by his dexterity in swimming. The author here suppresses the fact so inconsistent with "the honourable exploits" he talks of, that all this was done, and much more when this bold adventurer was in the service of a famous corsair of his own name and family, and he even spent several years in cruising against the Mahometans and the Venetians, in predatory hostility, before the accident mentioned occurred. We afterwards hear about the enlightened piety of this eminent navigator, which probably formed no part of his character further than the semblance of it might be auxiliary to the purposes of his ambition.

Mr. Delaplaine has omitted to mention the real fact on which the circumstance of his employment by Spain turned, and the consequent acquisition of those rich and extensive provinces which have been both the glory and the disgrace of the parent state. The truth is, that the unassisted exertions of Columbus had completely failed at the court of Spain, and he was preparing to follow his brother Bartholomew, who was interceding with Henry VII. to facilitate his maritime projects, when Juan Perez the Marchena, the guar-

dian of a Franciscan monastery near Palos, aided him by interceding with Isabella, and the purpose was accomplished. The first voyage was commenced on 3d August, 1492, from Palos, and to Palos he returned on the 15th of November in the following year.

The next article of biography is Americus Vesputius (Vespucius) from Amerigo Vespucci, who was born at Florence in March, 1451. His first enterprise across the Atlantic was commenced in May, 1497, and he returned on the 15th Nov. 1498. In this voyage he reached the continent, after a passage of thirty-seven days, and visited the Gulf of Paria and the Island of Santa Marguerita. He does not seem to have been the principal or commodore, but only a companion of Alphonso d'Ojeda, who commanded the squadron. But if the year 1497 be the correct date, as he himself pretended, he certainly saw the continent of America before Columbus, because it was not until the third voyage that the latter discovered it. Columbus, on that occasion, sailed along the coasts of Caracas, Cumana, and Paria; but even then he was not aware that these shores belonged to a great continent, but supposed them to be parts of some extensive island.

It is manifest, if these dates be accurate, that Americus Vesputius was the first who discovered the continent of America; but there is a doubt which goes to the root of this priority, and which is most warmly supported by the Spanish writers, who contend that the first voyage of that navigator did not take place until 1499. The Abbé Reynal says, that he "did nothing more than follow the footsteps of a man whose name ought to stand foremost in the list of great characters. Thus," he continues, alluding to Vesputius having given his name to America, "the very æra which added America to the known world, was distinguished by an instance of injustice that may be considered as a fatal prelude to those scenes of violence, of which this country was afterwards to be the theatre."—"Vesputius," observes Delaplaine, "had the address not to publish his narrative, wherein he asserts his claim to the discovery of the new continent, 'till about a year after the death of Columbus. By this stratagem—for as such it must be considered—he escaped the refutation which that illustrious navigator would immediately have prepared and given to the world."

The third subject is Dr. Benjamin Rush, who was born in December, 1745, at the distance of about twelve miles

from Philadelphia. If Mr. Delaplaine assumes much credit to America, as a school of medicine, on account of the nativity of Rush in that country, it is surely some deduction, that at about the age of twenty-one, he completed his studies at Edinburgh, and subsequently attended the hospitals in London, not returning to the west until the year 1769.

In the political portion of the history of Dr. Rush, for every man was a politician during the American revolution, it is improperly omitted that he took an active part in the affairs of the state to which he belonged, and contributed to the formation of a new government in Pennsylvania, the previous system appearing to him to be very defective.

But we do not think that Mr. Delaplaine has done justice to the merits of Dr. Rush, even in his own profession, and this neglect is the more culpable because he might have supplied himself with many important facts, which he has disregarded, from the American Medical and Philosophical Register, conducted by Dr. Hosack and Francis of New York. We have also a very meagre notice of the works of this physician, and the "History of the Yellow Fever," from his hand, ought to have been particularly mentioned. The year 1793 was memorable on account of the great mortality in the United States from that disorder, and the production of the Doctor cannot be too highly valued for the minute and accurate description it contains of the complaint itself, and the many important facts it records in relation to it.

The editions by the same author of Sydenham and Cleg-horn, published in 1809, and those of Pringle and Hillary in 1810, should have been noticed. Also his introductory lectures of the following year, comprehending ten more discourses, with two additional on the Pleasures of the Senses and the Mind. His work on the Diseases of the Mind appeared not until the close of 1812; and his latest composition was a letter on hydrophobia, containing further reasons in support of the theory he had before advanced, as to the blood vessels being the chief seat of the disorder.

The error of Dr. Rush was, that he did not confine his publications to medical subjects, but so highly was he appreciated that distinction was conferred upon him in different parts of Europe, as well as in his own country, by his admission as a member to many of the most eminent literary and philosophical associations.

To Mr. Fisher Ames our author is very prodigal of his praise, and in the furor of his enthusiasm he says, "Cicero himself was scarcely possessed of more varied attainments." This gentleman was born at Old Dedham, in Massachusetts, in April, 1758. He lost his father when six years of age, he was regularly educated and graduated, and was for several years an instructor of youth. In 1781 he was admitted to the bar, in 1788 he became a Member of the Convention for Massachusetts, and was subsequently the first Representative to Congress for the Suffolk district. For eight years he was a leading orator of the House of Representatives, and afterwards declining all public situations he became a political writer. In 1804 he was invited to the Presidency of Harvard University, which honour he did not accept. In July, 1808, he died of a consumption at his residence at Dedham. Soon after his death a selection from his political essays was published, with a biographical memoir, in one volume, 8vo.

The unfortunate end of Mr. Alexander Hamilton is well known. He was a native of St. Croix, but his mother was an American. His father was the younger son of an English family. Young Hamilton emigrated to New York at the age of sixteen, and for three years was a student in Columbia College. When nineteen he left his literary pursuits to enter the army, the quarrel with the mother country having ripened into open conflict. Promotion was easily acquired, he attained the rank of captain of artillery, and although uninstructed in military duty, he distinguished himself on several occasions. In 1777 he was appointed aide-de-camp to Gen. Washington, and from that period until near the time of the capture of Lord Cornwallis, in 1781, he was the inseparable companion of his superior officer, both in the cabinet and the field. As first aide-de-camp to the commander-in-chief he served in the battles of Brandywine, German Town, and Monmouth; and at the siege of York Town, on the 14th of Oct. 1781, he led, at his own request, the American detachment that carried by assault one of the British out-works.

At the conclusion of the war Hamilton having a family depending for subsistence on his personal exertions, he entered, after a brief course of study, on the profession of the law. His intermediate history, until the year 1789, when he was Secretary of the Treasury, is not very important, but his reports in that office are highly appreciated. On the death of Washington, in 1799, he succeeded to the

command-in-chief of the armies of America, but from some cause unexplained, the rank of lieutenant-general was never conferred upon him. The unhappy event which occasioned his death is related in these terms.

"In June, 1804, General Hamilton received from Colonel Burr a note requiring, in language that was deemed offensive, an acknowledgment or a disavowal, touching certain expressions, which he was unable to make. This led to a correspondence, which, after every honourable effort by the former to prevent extremities, terminated in a challenge on the part of the latter. By a man conspicuous in the eyes of Europe and America, and looking forward to certain contingencies which might call him again into military life, an acceptance was considered unavoidable.

"As well from a reluctance to shed the blood of an individual in single combat, as from an apprehension that he might, in some unguarded moment, have spoken of Colonel Burr in terms of unmerited severity, General Hamilton determined to receive the fire of his antagonist, and to reserve his own. This determination he communicated to his second, who, after a friendly remonstrance, acquiesced in the measure.

"On the morning of the 11th of July, 1804, the parties met at Hoboken on the New Jersey shore; the very spot where, a short time previously General Hamilton's eldest son had fallen in a duel.

"The tragical issue is known to the world. The challenger was an adept in the use of the pistol; the party challenged much less so, had he even come to the ground with a fatal intention. The terms of the combat were therefore unequal.

"On the first fire Hamilton received the ball of his antagonist and immediately fell. For a time the wound threatened to prove speedily mortal,—he was even thought by those present to be already dead. He recovered, however, from the first shock until two o'clock P. M. of the following day, when he expired in the forty-seventh year of his age." (p. 77—78.)

With regard to the life of Washington, which terminates these brief biographical sketches, it is deficient both in incident and thought, and is wholly unworthy the august personage whose history it is intended to portray. We shall conclude with the eulogium heretofore pronounced on this virtuous patriot, accomplished general, and pre-eminent statesman. "The whole range of history does not present a character on which we can dwell with such entire and unmixed admiration."

THE DRAMA.

ART. XI.—*Panthea: a Tragedy.* By WILLIAM BENETT, Esq. Barrister at Law. 8vo. pp. 64. London, Carpenter and Son, 1817.

THE author informs us, in an advertisement prefixed to his tragedy, that it was written five years ago, "for the amusement of leisure hours;" and it seems evident that no purpose of business was connected with its composition. It was never designed for representation on the stage: the action is not sufficiently rapid, the incidents too thinly scattered, and the characters not sufficient in number to afford that variety which a public auditory requires. "*Panthea*" is therefore to be considered a tragic poem; and those who would review it as a tragedy intended to be performed, would judge it by rules which the author purposely violated.

Mr. Bennett appears to be one of those who, for the reasons assigned in our last Number, despaired of success in writing for the theatres, under their present proportions and regulations: on this account he comes before the public in print, appealing to their understandings, and not merely to their eyes: so far, therefore, his task is more arduous, for he has none of the meretricious aids of scenery and decoration to give effect to his performance, and he must stand or fall by his own merits. We do not, perhaps, think him judicious in the choice he has made of giving his thoughts a dramatic form; for those who take up his production to read it as a tragedy for the stage, will be surprised at the apparent languor with which the plot is conducted, and at the impertinence (we use the word only to save a circumlocution) of some of the scenes, not contributing to its development; while even many of those who merely peruse it as a dramatic poem, (the true light in which it ought to be viewed,) will lament the absence of the "life of action," which they will fancy would have given it an interest it certainly does not otherwise possess: both will consider it dull—the first incorrigibly so—while the last will attribute the want of animation to the want of scenic effect and delusion. To these difficulties, in a greater or less degree, all dramatic poems are exposed, and we are therefore of opinion that almost any other shape than a dramatic one would have been preferable.

The story of *Abradates* and *Panthea*, our readers are

aware, is told in Xenophon's *Cyropædia*, and Mr. Benett correctly states, that in general he has strictly adhered to historical facts: it is to be regretted, indeed, that he has not allowed himself more license in this respect,* for incidents might without difficulty have been interspersed that would have given a life to the piece, which it requires even as a tragedy to be read: the capture of Panthea, the magnanimity of Cyrus, the corresponding generosity of Abradates, the desertion of Adrastus, the death of Abradates in battle, and the despair and suicide of Panthea, are all the incidents presented to us; and they are much too few and unvaried even for perusal in a dramatic form, which, as we have above observed, naturally leads us to expect more bustle and business than in a poem of any other description. The story is not ill-adapted for theatrical effect, and several writers have been of this opinion—one of them as early as 1594, when "The Warres of Cyrus, King of Persia, with the tragicall Ende of Panthæa," was printed. Had this piece fallen into our author's hands before he began to write, it might have afforded him some very useful hints in the conduct of the fable, as well as in the support of the characters; more particularly that of Panthea, whose fortitude, and equanimity under calamity, is well sustained in the old play: when made a prisoner, and separated from Abradates, she exclaims with dignity—

"Philosophy hath taught me to embrace
A mean and moderation in mishaps:
Long since I learnt to master all effects
And perturbations that assaile the mind;
Only I have not learnt to master chance!"

It is this nobility of deportment, in the first instance, that demands the generosity of the conqueror; but although Mr. Benett, in his tragedy, has represented Panthea as submissive and trusting to Heaven,

"———since the immortal gods
Dispose of us according to their will,"

he has not strongly marked the character of his heroine in the outset, which was carefully done by his predecessor. It is not, however, our intention to carry this comparison fur-

* This is a liberty nearly all our best poets have allowed themselves. One of our oldest dramatists says, in prefacing a historical tragedy, that he did not intend to tie himself to relate every thing as a historian, but to enlarge every thing as a poet. (Pref. to Marston's *Sophonisba*, 1633.)

ther, though, if we did, Mr. Benett would be no great sufferer by it, since the piece of 1594, like many others of that day, as a whole, is a very unequal and irregular performance, though it possesses some scattered passages and scenes of no mean excellence.

It is not necessary for us to detail the outline of a plot which may be found in almost every school book, and from which there is little or no variation. The general style in which the piece is written convinces us that the author is not much practised in theatrical composition, and we apprehend that his reading in this kind is not very extensive: the chief fault is a want of vigour in the versification, and the defect is increased by the sentence being almost invariably terminated at the end of a line, which gives a heaviness to the speeches avoided with the utmost care by experienced dramatists. The attempts at poetical flights are not frequent, but we would rather have to complain of deficiency in this respect, than of such obtrusive redundancy as is to be found in some tragedies recently acted, where the affected sublime, and what used to be pedantically called bombastology, or fine writing, are really quite disgusting. At least, we have no reason to complain of Mr. Benett on this score, though he may have deviated a little on the other side, and sometimes has not taken pains enough to raise his composition to the level of poetry. We have stated that the characters are few: Cyrus has little concern in the catastrophe, but as fighting the battle where Abradates is killed; Cyaxares has still less to do with it, but he seems introduced in some degree as a foil to Cyrus; Araspes is the chief, to whom Panthea is confided by Cyrus, and who betrays his trust: the rest of the men, excepting Abradates, whose part is known, are mere assistances. The piece would have been improved, had we seen in it more of Araspes, whose character might have been well contrasted with that of Cyrus; but we hear nothing of him after the second act, when he deserts to the enemy.

We shall now endeavour to furnish such extracts as will enable our readers to make a just estimate of the tragedy before us: what we have already remarked will give them a general notion of the style of the piece, and lead them not to expect too much of a writer obviously diffident of his own powers, and embarking in an undertaking in which some of the greatest names in the history of poetry have failed of success: it will be recollected also, that disjointed parts do not appear to advantage when separated from the

scenes to which they belong. The following is from Act III. where Cyaxares reproaches his nephew with having injured him: Cyrus replies by appealing to his actions, and the uncle answers in these terms:—

“ *Cynaxares.* That you
Have done these things for me, I can't deny;
Nor can I say they are not benefits;
But they are benefits of such a sort,
I well could wish that they had not been done;
For I would rather, with my Median troops,
Extend your territories, than behold
My own enlarged by yours; for these are acts
Which shed a glorious lustre round your head,
Who nobly have achieved them, but on me
Cast but the shadow of disgrace; and I
Would rather see my subjects injured by you
Than thus o'erwhelmed with favours. If I appear
To think unreasonably in this, then make
The case your own: if any one by gifts
Should so estrange the Persians from your service,
That they, deserting you, would follow him;
Should you esteem yourself obliged to him?
And if your friend, having your leave to take
What he has need of yours, should seize on all,
And leave you destitute; still should you think
That man an unexceptionable friend?
Yet such has been your conduct towards me:
Taking unfair advantage of my favour,
You marched my army from me, leaving me
Deserted and dishonoured in the field!
And now, you bring me things, which with my force
[*Pointing to the spoils set apart for him,*
You late have captured, and with my own troops
Extend my territory; whilst I alone,
Patient and unemployed, have nought achieved
Of these advantages; but, womanlike,
Resigned myself to others to be served;
Then, if you revered me, you would respect
My dignity and honour. Of what good
Is it to me to have my land enlarged,
And see myself contemned? I have command
Over the Medes, at least by seeming to
Surpass them all.” (p. 40—41.)

We wish Mr. Benett, who is a barrister and a man of education, had avoided, which he might have done easily, such vulgarisms as *can't*, for *cannot*—*I'd*, for *I would*, &c.:

they produce an unfavourable impression against him in the very beginning. Before the battle with Cræsus, the Chiefs east lots, and the post of greatest danger and highest honour falls to Abradates. Panthea congratulates him on his fortune and on his cause; and in the subsequent extract the author, in a great degree, loses the languor that often attends his unpractised pen.

" *Panthea.* If ever man had a just cause to fight,
Such must be yours, my Prince; since 'tis not staid
By tyranny, revenge, desire of power,
Or any lawless passion of the mind;
But friendship, honour, gratitude, and love,
With one strong impulse urge you to the field,
To fight for Cyrus! whose exalted soul,
Thirsting for fame alone, has doubly conquered;
Vanquished the enemy! subdued himself!
Who, taking not advantage of his fortune,
Has treated me, his captive, as a Queen,
With honour and respect! Such is your cause;
Which makes you a firm friend to Cyrus' friends,
And mortal enemy to Cyrus' foes!
For, with the generous mind, true gratitude
Expires not coldly on the lips, in thanks;
But dwells within the heart, and ripens there,
Till a fit opportunity arrives,
In tenfold measure to repay, in acts,
The obligation. As for my regard,
Though surely none e'er equalled it for you;
Which prizes you above all earthly joys,
And ranks you with the gods, yet that regard
Is founded on your character!—

[*Pauses with inward conflict of mind.*]

I'd rather see thee bleeding on the field,
Than live a life of base indifference
To gratitude, to honour, and to love!

Abradates. My heart, my dear Panthea, beats with yours
In sweetest unison: I am prepared
To sacrifice my life; but not to leave thee:
That is a contest far beyond my strength.
For, though the swords and arrows of the foe,
Though instant death, in form most terrible,
Cannot appal me." (p. 47—48.)

We have only room for one further specimen. In the conflict Abradates is killed, and Panthea represented as sitting by his body on the field, fitting his severed hand to the bloody stump of his arm, and endeavouring in her

frantic despair to recall him to life : this picture is rather disgusting than affecting, and therefore unfit for tragedy, though we would not carry our refinement so far as to abridge all freedom and power of description, as the French critics have done. The catastrophe is nearly the same as that of Anthony. Panthea, desires her female slave to give her the sword of Abradates that she may commit suicide, but the attendant stabs herself, and Panthea follows her example. This event we think by no means well managed, but the unfair comparison it produces with the work of Shakspeare may a little tend to mislead our judgment. We give a part of the scene which is much too long.

“ [ASTERIA taking the sword, stabs herself, and points to it as she is dying.

“ Asteria. Stay yet, my parting soul—one moment yet—
 Forgive me, Princess—since it was my love
 That strengthened me in this resolve—farewell! [Dies.

“ Panthea. Farewell, thou faithful servant; may thy soul
 Meet its reward above!—Can I now pause,
 When this poor creature, from regard to me,
 Urged by no other motive, thus could act—
 And can I pause, when he who went before,
 Sealed with his blood the tribute of his love?

[Drawing the sword from ASTERIA's breast.

Sad reeking instrument of death, whose point
 Unfolds the gates of everlasting life;
 How many in the field in hostile guise
 Hast thou released from this disastrous world!
 To me thou com'st a friend—a welcome guest—
 To thee Panthea trusts her fate—nor doubts thy truth—
 And soon will press thee to her bleeding heart!
 Farewell O world—
 Farewell ye painted vanities of life
 That bind the grovelling minds of grosser spirits:
 Farewell pomp and state, and thou resplendent sun,
 That o'er the orbit of this transient globe
 Sheddest thy beam diurnal;
 No more thy orient light shall wake these eyes,
 Or cheering warmth invigorate this frame!
 Ye groves farewell, to first affection dear,
 Where fondly lingering 'midst your silent shade,
 My Abradates wooed my maiden love:
 No more by me remembered!—And thou my heart,
 That idly tremblest at the thought of death,
 Soon in the tomb thy anxious pulse shall cease,
 To slumber in eternal rest!

But come thou faithful sword—
 My Abradates' spirit beckons me—
 See, see his mangled arm, rest of the hand,
 Points to the grave! his gory visage nods;
 And in the pallid stillness of a corse,
 Seems to upbraid my tardiness!
 And soon my soul shall blend with thine, my love!
 Panthea comes, and in a last embrace
 Presses thy clay-cold lips, and sinks in death!
 [*She stabs herself, and falls on the body of ABRADATES.—*
The attendants run in. (p. 62—63.)

These topics of reflection are not only common-place in themselves, but they are treated in a common-place way. There is a striking inelegance, not of much consequence, to be sure, in the stage directions; thus above we have "the attendants run in," and a little before we are told that Panthea "gets up," and whenever a slave enters we hear, not that he kneels before the king or Panthea, but that he "falls down." This almost appears like an affectation of simplicity, of which we do not believe the author to have been guilty.

BIBLIOTHECA ANTIQUA.

"I study to bring forth some acceptable worke; not striving to shewe any rare invention that passeth a meane man's capacitie, but to utter and reuive matter of some moment, knowne and talked of long ago, yet ouer-long hath been buried and as it seemeth laid dead, for anie fruite it hath shewed in the memory of man."—*Churchyard's Sparke of Friendship to Sir W. Raleigh.*

ART. XII.—*The Historie of that wise and fortunate Prince, Henrie of that name the Seventh, King of England. With that famed Battaille, fought betweene the sayd King Henry and Richard the Third, named Crook-backe, upon Redmoore neere Bosworth. In a Poem by CHARLES ALEYN. "Unus mihi pro populo, & populus pro uno." London, printed by Thomas Cotes, for William Cooke, and are to be sold at his shop neere Furnivall's Inne Gate, in Holburne, 1638.*

AN intelligent writer has observed, that the defeat of Richard, and the triumph of Henry upon Bosworth Field, with some of the events immediately antecedent and consequent, would form a good subject for a heroic poem: he probably was not aware at the time he made the remark, that

Charles Aleyn, a poet of no mean celebrity in the reign of James I. and his successor, had been of the same opinion, and, in conformity with it, had penned the small volume before us: * whether his production strictly deserve the epithet heroic, may be a doubtful point which the reader will be better able to settle when he has concluded the perusal of the present article. Besides giving the particulars of the conflict which gained the Earl of Richmond the crown of England, Aleyn details most of the important circumstances of the whole reign, with such reflections upon the conduct of that wise and politic prince as the events suggested. Wilson in his "*Artes of Rhetorique*," (edit. 1553. fo. 356), enquires—"What witte can sette out the wonderfull wysedom of Henry the Seventh, and his great foresight to espie mischiefe like to ensewe, and his politique devises to escape daungers, to subdewe rebelles, and mainteyne peace?" but Aleyn, who had before written a poem on the battles of Cressy and Poicteers with considerable success, was not to be discouraged by great undertakings: indeed he seems to have had a little too much confidence in his own powers; and although his *History of Henry VII.* has fine passages, it is a very unequal and in some places a careless performance. We have not space, however, at present, to make many general criticisms upon the work, and from the specimens we shall supply, the reader may form an estimate for himself. Aleyn possessed but little of the flow of poetry which may be said to have been somewhat in its decline at the time he published: his effort is to be terse and sententious, and he seldom states a fact without following it up by a remark or reflection: he is, perhaps, more quaint than any other poet of his immediate day, and, in a degree, anticipates the extreme to which this defect was carried not long afterwards: he is not unfrequently most gravely and unconsciously humorous on this very account, and his reader now and then breaks out into an involuntary laugh when the author, no doubt, expected that he would rather be disposed to weep. Aleyn has very little fancy, and he attempts to supply this deficiency by the same display of learning and ingenuity that obtained such a reputation for many of his followers.

Very scanty materials are supplied for his biography,

* Sir John Beaumont had many years before written his "*Bosworth Field*:" it was published in 1629, after his death by his son. This piece has been several times re-printed, and is sufficiently known from the very just praises bestowed upon it by Dr. Johnson and others.

which may be dismissed in a sentence or two: his birth-place and birth-time are both unknown, but it is said that he was of Sidney College, Cambridge, which he left after taking a degree, and became assistant in the great school of the celebrated Farnaby, in St. Giles's. How long he continued there does not appear, but Farnaby left London in 1636. Aleyn next became tutor to the son of Edward Sherburne, Clerk of the Ordnance to Charles I. and Commissary-General of Artillery at the battle of Edge Hill. On the death of the father, the son succeeded to his place in the Ordnance, but not a word is said as to the employment of Aleyn: that he was a warm royalist, is quite clear, and his poem of Henry VII. is full of loyal sentiments, and of abuse of a rebellious rabble. He died in 1640 or 1641, and was buried, as some report, at St. Andrew's, Holborn. Among his friends were several poets of the day; he has a few commendatory lines before Shirley's "Grateful Servant;" and Sheppard, in his rare poem of the "Times Displayed," 1646, mentions Aleyn, with Beaumont and Fletcher, Massinger, May, Shirley, &c. His poem on "the Battailes of Crescey and Poictiers," was first printed in 1631, and again in 1633: his History of Henry VII. appeared in 1638, and a third production, a translation from the Latin, called "Euryalus and Lucretia," in 1639.

Two copies of commendatory verses are prefixed to the production on our table: the first by Edward Sherburne, the pupil of Aleyn, and the other signed Ed. Prideaux: the last is a tolerably good epigram.

"When Fame had said thy Poem should come out
Without a *Dedication*, some did doubt
If fame in that had told a truth; but I,
Who know her false, boldly gave Fame the lie;
For I was certain that this book by thee
Was *dedicated* to Eternity."

The first extract we shall make is from the address of Richmond to his troops before the battle, which is spirited, and in the author's usual sententious style.

"On Crooke-backe as a Malefactour looke,
Abstracted from the *Title* of a King:
But view your selves as Instruments, are tooke
By Heav'n's corrective hand vengeance to bring:
Be Bold! there can be no resistance made,
When *Justice* striketh with a *Souldiers* blade.

"This is the point of time: you must strike home;
Judgement holds execution by the hilt:

His sinnes are ripe, and to their growth are come;
 His *blood* is now prepar'd to *wash* his gilt.
Vengeance doth *surely*, 'though but *slowly* tread,
 And *strikes* with *Iron*, 'though it *walkes* with *lead*.

" *Dare*, whāt they thinke you dare not; for that thought
 Makes the act easie, 'cause they think not so:
 The ends at which we leuell, will be brought
 Vnder command, if we but *dare* to doe:
 The *hardnesse* of an act as often springs
 From our *Imagination*, as the *things*.

" If you feare death, you shall decline that feare
 By change of Object: pitch your thoughts upon
 Those Garlands, which victorious you shall weare:
 Graspe conquest in your apprehension.
 No other *qualities* can be exprest,
 When th' *Instruments* of *sense* are prepossest.

" You mannage death by facing it; blowes shun
 Those that present themselves to meete a wound:
 Death's a *Coy Mistresse*, court her she's not wonne,
 Of those which sought her, she was rarely found.
 Who shewes his backe to danger soonest dies,
 The *shadow* of *death* from her pursuer *flies*.

" Though his assaults be feirce, the charges hot,
 Partaking of that wild-fire which doth glow
 In *Richards* bosome; yet conceit them not
 Certaine presages of an overthrow,
 Sharpe maladies, and hardest to endure,
 Have not in *Physicke* their predictions sure.

" Feare not his *numbers*: Victories consist
 In *minde*s, not *multitudes*: most of their part
 Favour our cause, and coldly will resist:
 Feare not the *hand*, assured of the *heart*.
 Be wisely bold, and like a *Center* stand,
 And fly with *Brutus*, not with foote, but hand."

(p. 19—20.)

Some persons have admired the manner in which the battle is described, but in this sentiment we are not all inclined to concur; the peculiar turn of Aleyn's talent was not suited to such rapid and busy scenes; now and then we find a stanza or two, in succession, that seem to partake of the heat of the conflict, but the current is generally stopped by some affected conceit or other: the following is one instance out of several.

" Assurance now having arm'd all their hearts
 With prooffe 'gainst feare, not danger; they prēpare

To arme themselves compleately at all parts,
 Offensive and defensive: one might sweare,
 They did such motions to their Armour give,
 That *Iron breathed*, and that *steele did live*.

" *Albert*, whose speaking statue with a stroke
 Of *Aquin* fell: *A worke of Art* (cried out)
 Of *thirty yeares is broke*; but here were broke
 Workes, which ev'n *Nature* was as long about.
 Blows to their Principles resolve agen,
Naturall statues, artificiall men.

" The *Archers* strip their sleeves, who must *define*
 The *Controversie* here debated on:
 The *sun* of *Richmonds* hopes was in the *signe*
 Of *Sagittarius*, and there chiefly shon:
 The feathers of their shafts *sung* as they went,
 Being newly set to th' *one-string'd instrument*."

(p. 21—22.)

As our readers would not probably wish to read other
 passages of a similar kind, we will proceed to the death of
 Richard, who during the battle

" With madded fits had furied on the foe
 In a magnanimous scorn, that fame should say
 That *Richard* would out-live his overthrow."

Of his fall Aleyn thus speaks—

" Yet *Richard* with such rage himselfe commits
 With the whole host, that he may make the story
 Question'd 'though writ by *Truth*: but these strong fits
 Were lightnings before death; for this *worlds glory*
 Is figur'd in the *Moone*, they both waxe dull,
 And suffer their *Eclipses* in their *full*.

" And now I see him sinke: his eyes did make
 A shot like falling starres, flash out and done;
 Groaning, he did a stately farewell take,
 And in his *night* of death set like the *sunne*.
 For *Richard* in his *west* seem'd greater, than
 When *Richard* shin'd in his *Meridian*.

" Three yeares he acted ill, these two houres well,
 And with unmated resolution strove:
 He fought as bravely as he justly fell.
 As did the *Capitoll* to *Manlius* prove,
 So *Bosworth* did to him, the monument
 Both of his *Glory* and his *punishment*.

" Here leave his dust incorporate with mould;
 He was a King that challengeth respect;

Passe by his *Tombe* in *silence*, as of old
 They did their *Heroes Temples*, and erect
 An *Altar* to *Oblivion*, while I
 Another build to *Henries* Memory." (p. 31—32.)

He afterwards attempts to do some justice to the character of Richard,

" Who though he entered in by usurpation,
 Yet both his equity and laws convince
 That he was noble in administration ;"

an opinion which has since been supported by several able authors. We now enter upon the reign of Henry, the minor events of which we pass over until we arrive at the capture of the pretender Simnell, of whom Aleyn with laughable seriousness observes,

" But *Henries* scorne or pittie would not goe
 So farre as to his life ; rather thought fit
 To keepe him in his *Kitchin* for a show ;
 Where he should turne a *Scepter* to a *spit* :
 And there the king, whose right they did so boast,
 Must be content to sit, and *rule the roast*." (p. 48.)

This is the most ludicrous specimen of the kind in any writer with which we are acquainted. As a sort of antidote to it, we quote the subsequent reflections upon the execution of Lord Stanley, which are continued much beyond our extract: they are apt, and the terseness and clenches are not so much out of their place.

" How oft doe men advanc'd prove treacherous ?
 How soone the Graces of their Prince forget ?
 Thus *Scian*, *Plautian*, and *Perennius*.
 So true is that the *Florentine* hath writ:
Great benefits, as well as injuries,
Have beene the motives to conspiracies.

" Knowing that nothing but a crowne can adde
 The last perfection to their power and state,
 They reach at that: and here more meanes are had,
 Whereby they may their plot facilitate :
 Their *Princes* love, and *freedome* of accesse,
 Make their *strength* more, and their *suspition* lesse.

" *Henry* was clos'd at *Bowworth*, and the foe
 Had hem'd him in his toiles: *Stanly* forbad
 Deaths, and the foes surprise, and sav'd him so,
 This *Stanly* did, yet this hard fortune had.

Was there no way to gratifie but this:
To take *his life from him*, who gave *him his*?

" Nay, thinking this his service too to low
For his so high intentions, he did bring
The *Crowne*, and set it upon *Henries brow*,
And at once sav'd a *man*, and made a *King*.
Was it not strange, he that did set a crowne
Vpon his *Masters head*, should loose his *ownes*?

" Some Authours make his Case abstruse to know,
As if by *Henry* riddled up in doubt;
And though *Kings Hearts* cannot be search'd into,
They doe pretend to picke his secrets out;
And by a wondrous kind of theft to get
The *Jewels*, and not ope the *Cabinet*.

" I dare not say, he could ungratefull be;
As in *Divinity* 'tis better farre
To thinke there is no *God*, than thinke that *he*
Can be *unjust*; so I had rather sware,
That he in nature never was at all,
Than thinke he could be so unnaturall." (p. 78—79.)

The last sentiment is from Plutarch, and is repeated by Lord Bacon in one of his Essays, and has been held worthy of both those great men. We have not room for the smooth address of Perkin Warbeck to the King of Scotland when soliciting his aid, but must proceed to the contest between the rebels and the King; a portion of which we insert to enable the reader to judge of our author's powers in that direction;—still he can scarcely close a stanza without a conceit, and the two rhimes with which each concludes, were tempting opportunities, the sense being generally completed in the four first alternate lines.

" *Dawbney* at the declining of the *Day*,
(Which was their *fortunes declination* too,)
At *Detford* bridge disordered their array,
And taught what *reason* against *rage* could do.
He beate them from that standing to a *Ferrie*,
And made the change the *bridge* for *Charon's whirry*.

" There he did winde his valour to th' extreame,
(*Men belie vertue to a meane*;) and 'though
Incompatible qualities they seeme,
He did a *Gen'als* part and *souldiers* show.
A *souldiers Grammar* will not be compleat
'Till *Captaines Rules* and their *Examples* meet.

- " But fighting hotly, (which I will not call
An *inconsiderateness*, but forward *zeale*)
Danebney captivd into their hands did fall,
But was redeemd before they well could feele
They had him there: no sooner *tooke*, but *mist*,
As if they had graspd lightning in their fist.
- " Then *Oxford* like his ownē *Artillery*
Shot himselfe through them: had this worthy plaid
Such straines of valour in *Romes* Infancy
Which *canonisd* great worths, she had not staid
For's Death, as her strict orders did provide,
He had beene deified before he *dī de*.
- " *Essex* by Active proofes evinc'd so well
A constant spirit, that had *he* beene there
When the whole breed of *Giants* did rebell
Against the *gods*, and made the gods for feare
Assume new shapes, that they might lye unknowne;
Essex had scorned any but his *owne*." (p. 110—111.)

From hence to the conclusion there is not much worthy of particular notice; the incidents become less important and the interest consequently is diminished. We will conclude by adding two or three disjointed sentiments, good in themselves, though not always new, and quite as intelligible disjointed, as when accompanied by the context.

- " Greatness triumphing on the towering height
Of honour, if it once be turn'd at all,
Finds motion in itself: the very weight
Great bodies have, accelerates their fall." (p. 84.)
- " The fine and noble way to kill a foe
Is *not to kill him*: you with kindness may
So change him, that he shall cease to be so,
And then he's slain. Sigismund us'd to say,
His pardons put his foes to death; for when
He mortified their hate, he kill'd the men." (p. 116.)
- " Henry's disposition would not bow
To hate a *worm*; for spirits highly born
Did never join their anger to their scorn." (p. 131.)

The copy of the volume from which the above extracts are made, was once in the possession of the celebrated antiquary, Thomas Hearne, as his autograph testifies, and we have availed ourselves of the marks he has made against various passages, though they are unfortunately not accompanied by any critical observations. J. P. C.

MONTHLY CATALOGUE.

CHEMISTRY.

ART. 13.—*Observations on Gas Lights; being an Impartial Inquiry concerning the Injurious Effects on the Health of the Community, from the Use of Coal Gas for Lighting the Metropolis.* By CANDIDUS. 8vo. pp. 48. London, T. and G. Underwood, 1817.

IN this work some useful hints are given to the Gas Companies, in order to give permanence to the utility of their discovery. The use of such lights for the street lamps is great and unquestionable; but if these establishments look to a much wider range of employment for the interior of dwelling-houses, sitting-rooms, and audience-rooms of any description, where a strong current of air is inadmissible, they should obtain the purest coals for the preparation of the gas, and pay a due and even liberal regard to the convenience, comfort, and health of the community.

The truth is, that unless these precautions are regarded, noxious matter will be combined with the atmosphere of the room, and the air will be greatly vitiated for the purposes of respiration.

ART. 14.—*The Wine and Spirit Dealer's and Consumer's Vade-Mecum; containing Instructions for managing, flavouring, colouring, preserving, and recovering Wines and Spirits; with a Collection of Receipts for making British Wines, &c.* By R. WESTNEY. 18mo. pp. 162. London, Lackington and Co. 1817.

WE hardly know whether we can properly refer this little work to the scientific title assigned to this part of our Monthly Catalogue, but as nearly the whole refers to chemical combinations, we do not perceive how we can conveniently place it elsewhere. Our judgment is not considerable in such matters, but we are told that the very best and most approved receipts at present in use will be here found, and the writer, we believe, has devoted a great portion of his time to an examination into their merits, and to the orderly statement here supplied. In the deficiency of our own skill, we have submitted the volume to the inspection of a laborious compiler of such recipes for domestic purposes; and we are allowed to say, on such authority, that it is a very useful little book.

GEOGRAPHY.

ART. 15.—*A System of Geography for the Use of Schools and Private Students, on a new and easy Plan; in which the European Boundaries are stated as settled by the Treaty of Paris and Congress of Vienna: with an Account of the Solar System, and a variety of Problems to be solved by the Terrestrial and Celestial Globes.* By THOS. EWING. 8vo. pp. 300. Edinburgh, Oliver and Boyd; London, Law and Whittaker. 1816.

IT is justly said, that the present is a period peculiarly favourable to the production of a new system of geography, as even the modern publications, which were founded on the changes consequent on the French Revolution and the usurpation of Buonaparte, have become comparatively useless from the new arrangements that have been made, pursuant to the decisions of the Congress of Vienna and the Treaties of Paris.

It is on this account, particularly, that we can recommend Mr. Ewing's book to the geographical student; and although there is nothing new in the order of treating his subject, yet where alteration is not improvement, we desire no novelties. He first gives the historical geography of the countries, and subsequently the political, civil, and natural geography. Under the chronological article we have a general account of the different situations traced to the most remote antiquity, and brought down to the present time. To these particulars are added a series of useful problems on the terrestrial and celestial globes, with a vocabulary of such names of places of which the orthoepy is doubtful, and which are divided and accented according to the most usual mode of pronunciation.

ART. 16.—*A Practical Example-Book on the Use of Maps: containing Problems and Exercises to be worked and filled up by Students in Geography: designed as an auxiliary to that Study, for the Use of Schools and Private Students.* By J. ROBERTSON. 4to. pp. 38. London, Lackington and Co. 1817.

THIS work is on the plan of questions for exercises in geography, and to this form it has been objected, that they are intended to serve no other purpose but that of securing to the author the sale of a Key to his queries. We believe that no mercenary motive of this kind has influenced Mr. Robertson, and we have heard of no Key he has produced to unlock the juvenile mysteries of these problems. Nothing can be more important in education than to lead young persons to exercise their own rising faculties, instead of prompting them by a teacher constantly at their elbow; and works of the nature of that before us afford the most favourable opportunity of this exercise. A space is left for the written answers to the inquiries, so that the scholar will have the advantage of recurring to his own manuscript for future use, which he will find of more advantage than any printed records, however carefully prepared for him and attentively studied by him.

LANGUAGES.

ART. 17.—*The First Step to the French Tongue; designed as an easy Introduction to, and consisting entirely of the Verbs; with Practical Exercises.* By A. PIQUOT. 18mo. pp. 81. London, Law and Whittaker, 1817.

The French Scholar's First Book; comprising a copious Vocabulary, a Collection of Familiar Phrases, Reading Lessons, and a concise View of French Grammar. By PH. LE BRETON. 12mo. pp. 92. London, Law and Whittaker, 1817.

The Book of Versions, or Guide to French Translation: for the Use of Schools, &c. By J. CHERPILLOU. 12mo. pp. 226. London, Souter, 1817.

THE first of these works is limited to the French Verbs, and contains all that is necessary for the information of the learner with regard to them. Care has been taken to explain the formation of the tenses, numbers, and persons, and to exhibit this part of speech in its affirmative, negative, and interrogative shapes. Exercises are subjoined to render easy all that relates to the conjugations, both regular and irregular.

The second of these books comprehends four divisions: the first contains a vocabulary of words in common use, the second a collection of familiar phrases, the third a series of reading lessons, and the fourth is an abstract in English of the compiler's *Elémens de la Grammaire Française*. It has now for twenty years been notorious that the former practice of obliging children to wade through confused and prolix grammars, exhausted the spirits, without enlightening the understandings of young persons; and these short elementary productions have been advantageously substituted in the conduct of education.

The purpose of the last of these works is to supply the deficiency of a medium between common grammatical exercises and free and unassisted translations. Dr. Wanostrucht's *Recueil Choisi*, and several other publications, are well adapted to students of the French language, in making English versions from them; but there are very few to give them aid in the more essential purpose of turning English into French. As to the manner of using this guide it is recommended, that the pupil should first write down his translation, and, when his exercise has been corrected, construe from the book, in order to impress the amendments on his recollection.—The best French classics have supplied the materials to which the author has had recourse: Boileau Despréaux, Corneille, Racine, Marmontel, &c.

MORALITY AND RELIGION.

ART. 19.—*A Sequel to "A Vindication of Unitarianism," in Reply to Mr. Wardlaw's Treatise entitled "Unitarianism incapable of Vindication. By the Author of the "Vindication." 8vo. pp. 156. Liverpool, Robinsons. London, David Eaton, 1817.*

IF it were consistent with the plan of our periodical work to include controversial divinity, we should have assigned a different place to this publication. The candour with which the question is conducted by the author may be seen from the language of the introduction, suggesting rules which in such disputations ought never to be disregarded.

"My object in the following work will be, First, to correct the inaccuracies, which I have been enabled to discover in my "*Vindication of Unitarianism*," by the perusal of Mr. Wardlaw's Reply; and, Secondly, to defend the statements and reasonings, which I have advanced, where they appear to me to be partially represented, or unjustly attacked, by my opponent. I make no pretension to security from errors; I am so far from feeling any unwillingness to acknowledge those, which I have been able to detect, that I think it my duty to bring them prominently into view, as the only means of atoning for my inadvertency, and preventing others from being misled by my want of information; and I esteem it a great advantage to myself and to my readers, that the endeavours of an ardent, acute, and able disputant to destroy the reputation and expose the fallacies of my work, are likely to leave few errors unnoticed, and may thus be made subservient to what ought to be our only object, the attainment of Truth." (p. 1.)

This Sequel is divided into three sections, corresponding in their contents with the first, second and third parts of the former volume. With regard to the last part, the author of the "*Vindication*" complains of the temper by which his opponent was influenced, and cautions his readers not to be infected by the same spirit.

"He says, Mr. Wardlaw loses entirely the calmness of a disputant, who is conscious of the strength of his cause. He does not hesitate to avow the *provocation*, the *indignant disdain*, &c. by which his mind is agitated; and it must be confessed, that here we discover little indeed of the dignity of the philosopher, the correctness of the scholar, the courtesy of the gentleman, or the mild benevolence of the Christian. Whilst I regret exceedingly, that in a controversy upon a subject of supreme importance, and from which, if properly conducted, the most valuable results might have been expected, my opponent should have had recourse to this most unhallowed species of warfare, I must solemnly enjoin the reader to "take heed to his spirit," and to preserve his heart from any feeling like indignation or resentment either towards myself or towards Mr. Wardlaw; and I must request him, in justice to myself, to read attentively what I have written in the Third Part of my "*Vindication*

of Unitarianism," comparing my statements of Mr. Wardlaw's doctrines with what he himself has said in his "Discourses," and then to judge of the grounds for the heavy charges of "wilful misrepresentation" and "provoking disingenuousness," which in his present work he has advanced against me." (p. 57.)

On the merits of the controversy we hazard no opinion, but we have never entertained any doubt of the utility of discussion, and we remain always in the confidence of the truth of the sentiment of Gamaliel. "If this counsel or this work be of men it will come to nought; but if it be of God ye cannot overthrow it."

ART. 19.—*A Remonstrance against the Errors and Superstitions of the Church of Rome, and Catholic Emancipation, &c.* By L. MAYER. 8vo, pp. 56. London, Williams and Co. 1817.

THE writer possesses more zeal than knowledge, and he, at this day, is at a loss to ascertain, "what can be the object the Roman Catholics have in view by an emancipation so constantly and repeatedly brought forward?" He is apprehensive that the concession of the privileges of other subjects to Catholics would produce the most serious consequences to both church and state, by a divided interest, which must, he says, "produce disorder, anarchy and confusion." It is to prevent this divided interest that we recommend catholic emancipation. If the Catholics have a community of rights, they will possess with it a community of interests, and the evils will be avoided which the author contemplates with so much alarm.

ART. 20.—*Vice Triumphant, the Remedy proposed Easy and Effectual: with the Statement of a New Hypothesis, to explain Accountableness.* By SAMUEL SPURRELL. 8vo, pp. 83. London, R. Hunter. 1817.

IN this tract the author seems to proceed upon the popular error of Mother Dorcas, that "the world grows wickeder and wickeder every day." Whatever may be the opinion of antiquated females, who think their own merits have not been fitly appreciated, and are terminating life in maidenly disappointment, the converse of their position is most true, that the world grows better and better every day. This Essay is said to be built on a new hypothesis, intended to explain accountableness, the novelty of which, however, our imperfect optics do not enable us to discover; and indeed the matter has been so largely and ingeniously discussed during the last century, that invention seems to be completely exhausted with regard to it. The work is produced with the best intentions, and we give credit to the pious writer for them: it is designed to arouse the feelings, and "to direct the youthful mind to the easiest and most effectual means of resistance to vicious incitements."

ART. 21.—*Selections from the Works of Fuller and South; with some Account of the Lives and Writings of those eminent Divines. Second Edition, Enlarged.* 12mo. pp. 218. London, Lackington and Co. 1817.

DR. Thomas Fuller was born at an obscure village in Northamptonshire, in 1608, he was sent to Queen's College at twelve years of age, and at twenty-three became a Prebend of Salisbury. He adhered to the royal cause, and died the year subsequent to the restoration. The selection here given is extracted from a work entitled the "Prophane and Holy State," which has become scarce, its merits having been under-rated, and no impressions having been taken of it since 1757.

Dr. Robert South was born at Hackney in 1633, and was a pupil at Westminster of the celebrated Dr. Busby. He afterwards went to Oxford, and obtained great applause for a Poem entitled "*Musica Incantans*," which was afterwards printed separately at the request of another well known character, Dr. Fell.

"Dr. South was distinguished by his turn for humorous sarcasm, in which he indulged in the pulpit as well as elsewhere. Of this he gave a specimen in a sermon preached before Charles the Second in 1681, on the topic of the various unexpected turns of fortune in human life. Having exemplified the fact by the instances of Agathocles and Massaniello, he proceeded—'And who that beheld such a beggarly bankrupt fellow as Cromwell first entering the parliament-house, with a thread-bare coat and greasy hat, perhaps neither of them paid for, could have suspected that in the space of so few years he should, by the murder of one king and the banishment of another, ascend the throne?' This sally threw the merry monarch into a fit of laughter; and turning to Lord Rochester he said, with his usual exclamation, 'Your chaplain must be a bishop, therefore put me in mind of him at the next vacancy.' After the Revolution, he took the oaths of allegiance to their Majesties, but is said to have refused a high dignity in the church, vacated by a refusal of these oaths." (p. xxiii—xxiv.)

He died at the good old age of 83, and was buried in Westminster Abbey, where a monument is erected to his memory. The selections from both these authors are judiciously made, equally with regard to the subjects, and the manner in which they are treated; and the topics are so various, that there is scarcely a situation of human life, on which they will not be found instructive.

ART. 22.—*Sacred Poems, selected from the best Writers, designed to assist Young Persons to read and recite metrical compositions with propriety.* By PH. LE BRETON, A.M. 18mo, pp. 144. London, Law and Whitaker, 1816.

THIS small volume is not the best calculated for the purpose for which it is intended, as there is no sufficient variety in the metre

to produce that facility in recitation which is contemplated. The poems themselves are of an ordinary cast, and we cannot avoid taking this opportunity of recommending a greater degree of attention in the selection of that description of poetry which is employed in the most cheerful exercise of the pious disposition. The vice of Sternhold and Hopkins has continued uncorrected to our own times.

POETRY.

ART. 23.—*The Home of Love; a Poem. Dedicated by Permission to Her Royal Highness the Princess Charlotte of Wales. By MRS. HENRY ROLLS, Authoress of Sacred Sketches, &c.* 3vo. pp. 31. London, Lloyd, &c. 1817.

THIS small production by an amiable, and agreeable authoress, makes no pretension to be more than easy and graceful, and it is both: the principal subject is the marriage of the Princess Charlotte, and if it come a little late, it at least shuns the vulgar throng of congratulations, and the writer prettily observes, as an excuse, "that what, at the time it was written, could be hopes and wishes only, are now found realized in the happiness and security tried virtues confirm." This may be considered a pardonable degree of flattery: we ought not to address princes in the ordinary language of common acquaintance, and to state a flattering hope is sometimes the mode to accomplish a happy purpose.

The Home of Love is Great Britain: Cupid is represented in the Paphian Bowers with flagging wings, bow unstrung, and tearful eyes, mourning over his banishment from the society of men, by the mercenary feeling and other antidotes to pure affection, when he is visited by Britannia, who invites him to her shores to celebrate the union of a Royal Pair.

"As slowly ceased the Ocean Queen,
Triumphant Cupid spreads his wing,
Resumes his arch and smiling mien,
And to his bow refits the string."

He complies with gay alacrity, and pronouncing a blessing on the nuptials he was about to celebrate, spreads his wings for England. This is a pretty classical imagination, and the execution accords with the subject. To this are added three smaller poems, the first of which, intitled "Sighs," we quote as a specimen of Mrs. Rolls's delicacy of thought, and refinement of feeling.

"There is a sigh—that half suppress'd,
Seems scarce to heave the bosom fair;
It rises from the spotless breast,
The first faint dawn of tender care.

"There is a sigh—so soft, so sweet,
It breathes not from the lip of woe;
'Tis heard where conscious lovers meet,
Whilst, yet untold, young passions glow.

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2 T

- " There is a sigh—short, deep, and strong,
That on the lip of rapture dies ;
It floats mild Evening's shade along,
When meet the fond consenting eyes.
- " There is a sigh—that speaks regret,
Yet seems scarce conscious of its pain ;
It tells of bliss remembered yet,
Of bliss that ne'er must wake again.
- " There is a sigh—that deeply breath'd
Bespeaks the bosom's secret woe ;
It says the flowers that Love had wreath'd,
Are wither'd ne'er again to blow.
- " There is a sigh—that slowly swells,
Then deeply breathes its load of care ;
It speaks, that in that bosom dwells
That last worst pang, fond Love's despair."

POLITICAL ECONOMY.

- ART. 24.—*A Vindication of the Magistrates acting in and for the Tower Division, from the Charges contained in a Printed Work, entitled, " The Report of the Committee on the State of the Police of the Metropolis ; together with the Minutes of Evidence taken before a Committee of the House of Commons."* By THOMAS THIRLWALL, M. A. 8vo. pp. 348. London, Richardson, 1817.
- A Refutation of the Rev. Thomas Thirlwall's " Vindication of the Magistrates acting in and for the Tower Division."* By J. T. B. BEAUMONT, Esq. F. A. S. 8vo. pp. 73. London, Richardson, 1817.

THE Rev. author of the first of these publications, considers a very important question as growing out of this enquiry, and he says it amounts to this:—" whether the magistrates shall in future sustain their independence, and be allowed to exercise their discretion in the administration of justice, or whether they are to be dragged from their seat to be the but and scorn of every disappointed individual who thinks fit to offer himself at the bar of the House of Commons, and vent his complaints, and discharge his rancour against them." This lengthy pamphlet is written under the strong feelings of indignation, and it is not among the least objectionable parts of it, that the worthy magistrate for the counties of Middlesex and Essex, opposes himself to the investigation of public grievances by the representatives of the people. Among the crimes attributed to the antagonist J. T. B. Beaumont, Esq. F. A. S. is one from which a great number of other magistrates and antiquarians cannot exonerate themselves. It seems, he does not understand Latin, and this curious line is submitted to his attention, we suppose, by way of enigma.

" Quis, quid, ubi, quibus auxiliis, cui, quomodo, quando."

The Refutation is given with these explanatory remarks:—

"I wish it to be understood, that it is by no means my wish to hold up the dealers in beer and spirits to popular odium, in consequence of the use they make of licensing justices; nor am I chiefly indignant with the latter for converting the patronage which is given them to the advantage of themselves, their relations and friends. All this is but too natural. It is the *monstrous absurdity and injustice of the laws of licensing* which I principally condemn, and wish to illustrate. When the law gives to particular men in their localities *an exclusive and uncontrollable power in regulating and restricting the supply of a principal necessary of life*, it furnishes the direct means of monopoly and oppression.

"To restore, or to improve the affections of the people, it is necessary to examine into the injuries which they personally suffer, and to remove the causes of their sufferings. This seems to have been the object of the Police Committee; and every friend of humanity, of the country, and of government, ought to rejoice in its labours; it has unveiled scenes of iniquity, which the actors, fencing their irresponsibility against the *forms of law*, flattered themselves were undiscoverable, and laid open the festering sore for cure, which, until lately, was hastening to an incurable gangrene."

Whatever may be the merits of the contest between these justices of the peace, we wish they had been more pacific in the mode in which they had conducted it; and whatever censure may have been applied, under a culpable sensibility, to the Committee of Parliament, no man, who has seen the result of their exertions in the report, can entertain a doubt of the industry, zeal, beneficence, and ability with which such labours were conducted.

ART. 25.—*A Letter on the Distresses of the Country, addressed to his Royal Highness the Duke of Kent, in consequence of his Motion respecting "the Revulsion of Trade, and our sudden Transition from a system of extensive War, to a state of Peace;" in which the supposed influence of our Debt and Taxes, upon our Manufactures and Foreign Trade is investigated.* By JOHN ASHTON YATES. Second Edition. 8vo. pp. 211. London, Longman and Co. 1817.

HAVING already, in our number for November last, noticed the first edition of this letter, we have only to add, that the author has introduced some additions and alterations, and has brought forward more fully the argument concerning our foreign trade, and the manufacturing interest dependent upon it. Although Mr. Yates declines all future controversy under the excuse of want of leisure, we cannot avoid persuading ourselves, from the spirit with which this work is written, that his zeal will not be so easily quieted as he supposes, and we shall be disappointed if we do not again meet him in some of the walks we are accustomed to frequent.

ART. 26.—*An Address to the Merchants and Manufacturers of Great Britain on the present State of the Country.* 8vo. pp. 76. London, Richardson, 1817.

THIS writer is a decided enemy to the measures that have been taken by the landed interest, and to the principles by which that interest has been supported in Parliament. He considers that the proprietors of estates have had no other view, than to secure to themselves, at all hazards, the enormous rents they have been of late receiving, and that, in so doing, they are following the most short-sighted policy imaginable, since their success would inevitably occasion the destruction of the country and of themselves. He examines the question, if Britain, under the present circumstances, were independent of commerce, and he states the consequences should she be deprived of that foreign intercourse, which, in his view, are prodigiously extensive.

“In the first place, they might burn all their shipping, as being perfectly useless; in the second place, they might do the same with their navy, as it would be impossible to keep it up, Great Britain not furnishing materials for even repairing the wear and tear of their ships, far less for building and fitting out new ones. In the next place, they would have to turn out of the country, altogether, a considerable part of its present inhabitants, who exist entirely by foreign trade. They would then have to pass laws restricting the increase of inhabitants beyond a certain number; prohibiting marriages, except where the parties could prove their ability to support their offspring, or else allowing infanticide. It would then be necessary to pass an Agrarian law, making a new and equal division of all the property of the country among its inhabitants:—what would the agricultural interest say to this?”

But the author would not have our fertile lands and their owners abandoned.

“That there is a natural connection betwixt the increase of manufactures and commerce and of agriculture I by no means deny; on the contrary, I am perfectly persuaded, that the one supports and assists the other, and, that the general prosperity of the country depends upon the encouragement of both; but, it is on this very account that I object so strongly to unnecessary advantages being given to the one over the other.”

Having so lately expressed our sentiments on these subjects, in the review of Mr. Preston's pamphlets, we do not feel it to be necessary to dilate upon them here, but we should have been glad, if our room had allowed us so to do, to have adverted to several other important subjects of political economy introduced into this work, and particularly in the way of objection to the observations of the author on the opinions and calculations of Dr. Price.

WORKS IN THE PRESS.

Literary Intelligence, &c.

In the course of this month will be published, a Treatise, touching the Libertie of a Christian Man, written in Latin, by Doctor Martynæ Luther, and Translated by James Bell. Imprinted by R. Newbery and H. Bynneman, 1579. Dedicated to Lady Anne, Countesse of Warwicke. With the celebrated Epistle from M. Luther to Pope Leo X.—Edited by William Bengo Collyer, D.D. F.A.S. and Dedicated (by permission) to his Royal Highness the Duke of Sussex.

Mrs. Pilkington has in the press a new Work for the Instruction and Entertainment of Young People.

Dr. Carey is about to publish an Appendix to his "Latin Prosody," viz. "Latin Versification made Easy;" or, a copious Selection of Verses from the Ancient Poets, altered and prepared as progressive Exercises for the Juvenile Versifier, according to the improved Continental System adopted in his "English Prosody and Versification," and in his private practice as a teacher.

France. By Lady Morgan, Author of O'Donnel.

"Chaque Jour de ma vie, est une feuille dans mon livre."—THOMAS.

A Description of the Elgin Marbles, with an Historical and Topographical Account of Athens. Volume the First, illustrated with about 40 Plates, drawn from the Original Sculptures, by the Rev. E. J. Burrow, A.M. F.L.S.

Mandeville, a Domestic Story of the Seventeenth Century, by the Author of "Caleb Williams."

The Bower of Spring, with other Poems. By the Author of the "Paradise of Coquettes."

Speedily will be published by the same Author, a new Edition of The Paradise of Coquettes.

A Practical Enquiry into the Causes of the Frequent Failure of the Operations of Extracting and Depressing the Cataract, and the description of a new and improved Series of Operations, by the practice of which most of these causes of failure may be avoided. Illustrated by tables of the comparative success of the old and new operations. By Sir William Adams.

Historical Account of Discoveries and Travels in Africa, from the Earliest Ages to the Present Time. By the late John Leyden, M.D. Completed and enlarged; with Views of the present State of that Continent by Hugh Murray, Esq. F.R.S.E.

Early this month will be published, Narrative of a Voyage to Hudson's Bay, in his Majesty's ship Rosamond, containing some account of the North-Eastern Coast of America, and of the Tribes inhabiting that remote region. Illustrated with Plates. By Lieut. Edward Chappel, R.N.

Mr. J. Robertson will in a few days publish a Practical Example Book on the Use of Maps; containing Problems and Exercises to be worked and filled up by Students in Geography. Designed as an auxiliary to that study, for the use of Schools and private Students.

Oweniana; a Selection from the Works of Dr. Owen. By Arthur Young, Esq. Editor of *Baxteriana*.

Letters on some of the Events of the Revolutionary War.

A New Edition, the Four Vols. handsomely printed in Three, being the Third, of Sermons on Practical Subjects. By Samuel Carr, D.D. late Prebendary of St. Paul's; Rector of St. Andrew Undershaf, London; and of Finchley, Middlesex.

Lalla Rookh, an Oriental Romance. By Thomas Moore, Esq.

Journal of the late Captain Tuckey, on a Voyage of Discovery in the Interior of Africa, to explore the Source of the Zaire, or Congo; with a Survey of that River beyond the Cataracts. In 4to. uniformly with Park and Adams' Travels. Published by Authority.

An Authentic Narrative of the Loss of the American Brig Commerce, wrecked on the Western Coast of Africa, in the Month of August, 1815; with an Account of the Sufferings and Captivity of her surviving Officers and Crew, on the Great African Desert. By James Riley, late Master and Supercargo. To which is added, some Particulars of the Cities of Tombuctoo and Wasanah.

Journey through Asia Minor, Armenia, and Koordistan, in the Years 1813 and 1814. With Remarks on the Marches of Alexander, and the Retreat of the Ten Thousand. By John Macdonald Kenneir. 4to.

The Plays and Poems of James Shirley, now first collected and chronologically arranged, and

the Text carefully collated and restored; with occasional Notes, and a Biographical and Critical Essay. By William Gifford, Esq. Handsomely printed by Bulmer, in 6 vols. 8vo. uniformly with Massinger and Ben Jonson.

Specimens of the British Poets, with Biographical and Critical Notices, and an Introductory Essay on British Poetry. By Thos. Campbell, Esq. Author of the "Pleasures of Hope," &c. In 4 vols. post 8vo.

On the Principles of Political Economy and Taxation. By David Ricardo, Esq. 8vo.

Algebra of the Hindus, with Arithmetic and Mensuration. Translated from the Sanscrit, by H. T. Colebrooke, Esq. 4to.

The Fourth and concluding Volume of Captain Burney's History of Voyages and Discoveries in the South Seas; with a copious Index. 4to.—This work comprises all the voyages and discoveries antecedent to the reign of his present Majesty, bringing down their history until the point where Hawkesworth's Collection begins.

The Rev. Sir Adam Gordon has in the press, a Course of Lectures on the Church Catechism for every Sunday in the Year.

The Rev. George Mathew is printing, in two 8vo. volumes, Sermons on various Subjects, doctrinal and practical.

The Rev. Hugh Pearson's Memoirs of the Life and Writings of the Rev. Dr. Claudius Buchanan, will soon appear.

Mr. Farey is about to publish the third and concluding volume of his Report to the Board of Agriculture, on Derbyshire.

Mr. Alex. Bower has in the press, a History of the University of Edinburgh, with Biographical Notices of many eminent Persons, in two 8vo. volumes.

Mr. Allen's translation of Dr. Outram's Dissertation on Sacrifices, will appear early in April.

Mr. Howard Fish will soon publish the Triumph of Love, and other Poems.

Mrs. and Miss Taylor, authors

of several esteemed works, will jointly produce, in the course of this month, Boarding School Correspondence, or a Series of Letters between a Mother and her Daughter at School.

J. E. Bicheno, Esq. will soon publish an Inquiry into the Nature of Benevolence, principally with a view to Elucidate the Moral and Political Principles of the Poor Laws.

LIST OF NEW PUBLICATIONS.

A Series of Discourses on the Christian Revelation, viewed in Connection with the Modern Astronomy. By Thomas Chalmers, D. D. Minister of the Tron Church, Glasgow.

Apicius Redivivus, or, the Cook's Oracle; being the result of actual Experiments in the Kitchen of a Physician, for the purpose of composing a Culinary Code for the Rational Epicure, and augmenting the enjoyments of Private Families; in which the Receipts are composed to be as agreeable and useful to the Stomach, as they are inviting to the Appetite; Nourishing without being inflammatory, and Savoury without being surfeiting.

A Reply to a Letter from a Rector to his Curate, on the subject of the Bible Society. By a Deacon of the Church of England.

"The Scriptures are the word of God; and from whence can we learn the will of God so well as from his own mouth." — *Tillotson's Sermons*, 8vo. edit. 1742, vol. 2, p. 318.

Postscript to a Letter the Right Hon. N. Vansittart, in which some popular Objections to the Repeal of the Salt Duties are considered. By Sir Thomas Bernard, Bart. 8vo.

Laou-seng-urb, or, an Heir in his Old Age, a Chinese Comedy: being the Second Drama ever translated from the original Chinese into any Language. By J. F. Davis, Esq. of Canton; with an introductory Essay on the Chinese Drama, small 8vo.

This Drama was selected for translation out of the same collection of one hundred ancient plays from which Père Premare translated the "Orphan of Tenao," afterwards adapted for the French stage by Voltaire, and for the English by Murphy.

A Defence of the Constitution of Great Britain and Ireland, as by Law established, against the Innovating and Leveling Attempts of the Friends to Annual Parliaments and Universal Suffrage. By the Right Hon. John Somers, Lord Somers.

Nolumus leges Angliæ mutari.

An Answer to Mr. Beaumont's Refutation of the Rev. T. Thirlwall's Vindication of the Magistrates for the Tower Division. By the Rev. Thomas Thirlwall, A. M. Rector of Bowers Gifford, in the county of Essex, and a Magistrate for Middlesex and Essex.

A Sketch of a Plan by J. C. Curwen, Esq. M. P. for Bettering the Condition of the Labouring Classes of the Community, and for Equalizing and Reducing the amount of the present Parochial Assessments, submitted to the Committee appointed by the House of Commons, for taking the Laws respecting the Poor into consideration.

The Absent Man, a Narrative. Edited by Sir Peter Plastic, Knight of the Order of the Tower and Sword.

Select Pieces of Early Popular

Poetry; republished principally from early printed copies in the black letter. Edited by E. V. Utterson, Esq. ornamented with wood cuts.

The House of Mourning, a Poem, with some smaller Pieces. By John Scott, Author of a Visit to Paris, and Paris Revisited.

—Whither is he gone, what accident Hath rapt him from us?

Paradise Regained.

Placide, a Spanish Tale, in 2 vol. translated from Les Battuecas of Madame de Genlis, by A. Jamieson.

Fortitude and Fraility, a Novel, in 4 vol. by Fanny Holcroft.

Frightened to Death, a Musical Farce, in Two Acts, by W. C. Oulton.

A new edition of M. G. Lewis's Tragedy Adelgitha, or the Fruits of a Single Error.

The Second part of Neale's Illustrated History of Westminster Abbey; imperial folio, to correspond with the large paper of the new edition of Dugdale's Monasticon.

Sons of St. David, a Cambro-British Historical Tale of the Fourteenth Century, with explanatory notes and references. By Griffiths Ap-Griffiths Esq. 3 vol.

The History of the Wars, from the French Revolution, to the ever memorable Battle of Waterloo, in 1815; to which will be added, the particulars of the successful attack upon Algiers. Compiled from official documents, and other authentic sources of information with strict impartiality, and will be illustrated with elegant portraits of the most distinguished public characters.

Ponsonby.

"Fuggi'l serenoe'l verde;
Non t'appressar ove sia riso e canto,
Cauzon mia no, ma pianto:
Non fa perte di star fra gente allegra,
Vedova sconsolata in veste negra." *Il Petrarca.*

Examination of the Objections made in Britain against the Doctrines of Gall and Spurzheim. By J. G. Spurzheim, M.D.

Christian Essays. By the Rev. Samuel Charles Wilks, A.M. of St. Edmund Hall, Oxford, and Curate of St. Martin's, Exeter.

Brief Remarks on Mr. Warden's Letters from St. Helena, respecting the Conduct of Buonaparte and his Suite.

National Expenditure no Cause of National Calamity.

"Mox reficit Rates, quassas, indocilis, pauperiem pati."

Harold the Dauntless; a Poem, in six cantos. By the Author of "The Bridal of Triermain;" to which work it forms a second volume.

The Pavilion, or a Month in Brighton. By Humphrey Hedgehog, Esq.

The Sixth Edition of Gertrude of Wyoming, or the Pennsylvania Cottage, and other Poems. To which is added, an Ode to the Memory of Burns. By Thos. Campbell.

Letters to a Mother on the Management of Infants and Children, embracing the important Subjects of Nursing, Food, Clothing, Exercise, Bathing, &c.; with Cursory Remarks on the Diseases of Infancy and Childhood; with a particular reference to their Prevention. By a Physician.

TO CORRESPONDENTS.

THE Editors are obliged by the communication regarding two pamphlets, mentioned in a note of the 20th of this month, and they regret that it arrived too late to enable them to pay the attention of which they were desirous. They are obliged by the hint, and will not fail to avail themselves of it some early opportunity.

The verbal corrections in nomenclature are observed.

A notice regarding Oriental and Jewish Literature, is not in a form suited to this periodical work.

Many respectable works are before the Editors, of which they much regret the omission from want of room, but they shall not be disregarded.